Academy notes
no.17, (1891)

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Academy Notes

1891

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Illustrations of the Principal Pictures at Burlington House

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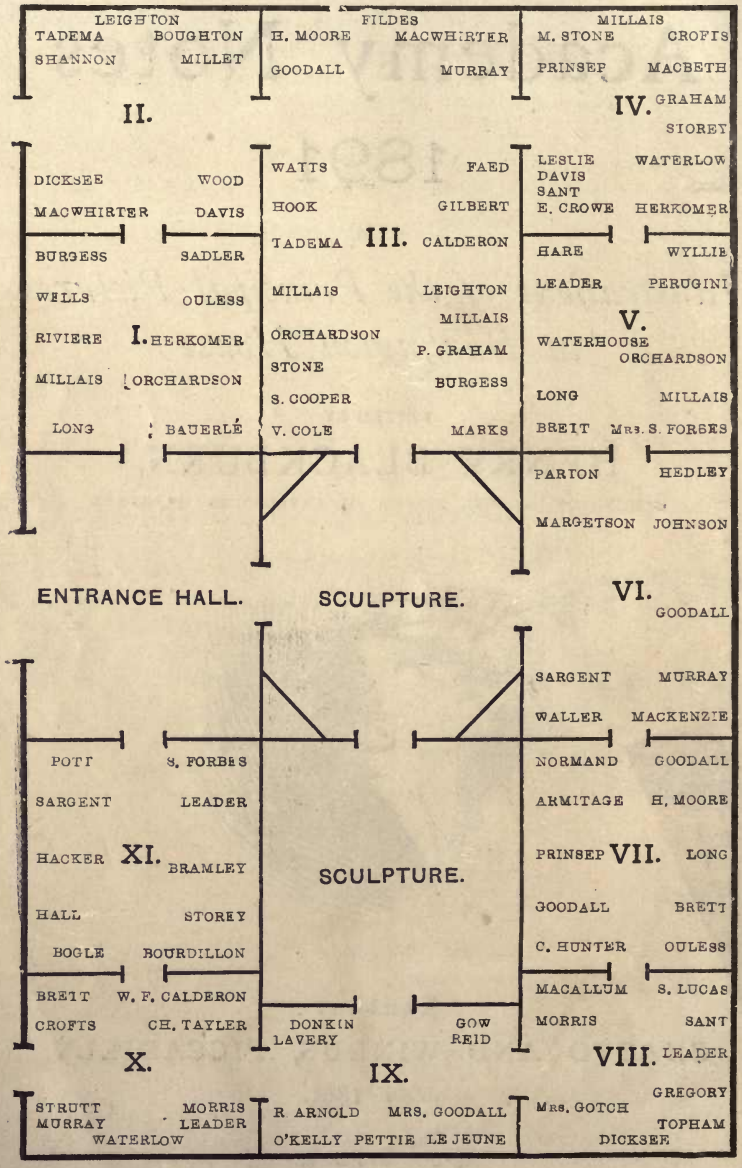
PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.



*** *The Exhibition opens on Monday, May 4th, and closes on Monday, August 3rd.*

No. 431. "*The Battle of Trafalgar.*" W. L. WYLLIE, A.

No. XVII. 1891.

The Editor desires again to remind the public that "ACADEMY NOTES" is not a complete Catalogue of the Royal Academy Exhibition, but a selection only of the Principal Pictures.

The original plan of the book (which remains unaltered) is best described in the preface to the first number published in 1875.

"The purpose of 'ACADEMY NOTES' is to be descriptive rather than critical; to form a supplement to the Official Catalogue which should be interesting and useful for reference. The book is intended—

1. For those who are unable to visit the Exhibition.
2. For those who, having visited it, desire some memento.
3. For those who wish to save time and trouble in examining its contents."

The ILLUSTRATIONS, produced by various new processes, are intended to give an idea of the composition of the pictures, and are not specially as works of art. The omission of a sketch of any important picture is due to some objection on the part of the owner.

123, VICTORIA STREET, WESTMINSTER. *4th May*, 1891.

"BLACK AND WHITE."

In consequence of the demand for Book and Newspaper Illustration, Mr. Henry Blackburn's Studio is now open five days a week, with technical assistants, for the study and practice of DRAWING FOR THE PRESS.

"The whole *raison d'être* of the Victoria Street teaching is the variety of examples from which the students work. No one artist can teach drawing in line without a tendency to mannerism."

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No. 870, "*Design for a frieze*," GUSTAV NATORP.

ACADEMY NOTES, 1891.

THE one hundred and twenty-third Summer Exhibition of the Royal Academy contains 2102 works, including Oil Paintings, Water-colours, Miniatures, Etchings, Drawings, and Engravings, Architectural Drawings and Sculpture.

GALLERY I. [Illustrations, pp. 27–35.]

The principal positions are occupied by Mr. Briton Riviere's '*Triptych*," and Professor Herkomer's diploma picture "*On Strike*." The first on the line is:—

4, "*The bend of the River*," R. W. ARTHUR ROUSE.

5, "*The Spinster: 'There was a simple maiden long ago,'*" E. LONG, R.A.

An auburn-haired girl sitting at a spinning-wheel.

9, "*Between the Showers*," ROBERT MEYERHEIM.

Long-horned cattle, driven across the moors by man on horseback.

14, "*Mrs. Stewart Freeman*," JOHN PETTIE, R.A.

15, "*Early Summer*," H. W. B. DAVIS, R.A.

16, "*A rest by the Wayside*," DORA NOYES.

20, "*Mrs. Herbert Gibbs*," SIR J. E. MILLAIS, BART., R.A.

21, 22, 23, "*A mighty hunter before the Lord*," B. RIVIERE, R.A.

A triptych showing in the centre panel an incident of the chase. A wounded lioness writhes in the foreground, while her mate springs after the chariot which white horses are drawing at a gallop. The hunter, Nimrod, defends himself with a spear. On the side panels are lions roaming on the sands of the desert after nightfall. By wish of the owner, we have only indicated the whole picture on a small scale (*sk. p.* 27).

31, "*In the Marshes*," R. W. ARTHUR ROUSE.

32, "*The Lady Lucy Drury-Lowe*," HENRY T. WELLS, R.A.

33, "*Hit but not bagged*," rabbit shooting, J. C. HOOK, R.A.

34, "*Harvest on the Hill*," M. RAPHAEL JONES.

40, "*Portrait of the Painter*," J. C. HOOK, R.A.

Painted by invitation for the Uffizii Gallery, Florence.

42, "*Town Gallants*," SEYMOUR LUCAS, A. (*sketch, p.* 29).

43, "*When the world was young*," ANNA LEA MERRITT (*sk. p.* 28).

48, "*A modern St. Francis*," J. B. BURGESS, R.A. (*sketch, p.* 28.)

49, "*Badminton in the studio*," ROBERT MACBETH, A.

56, "*The moorland road*," WILLIAM LINNELL.

57, "*Mrs. Lockett Agnew*," LUKE FILDES, R.A.

58, "*Uninvited guests*," W. DENDY SADLER.

An officer of the law interrupts a young man in flowered dressing-gown, who sits at a card table, in an old-fashioned garden, with two friends; on the left are two bailiffs. Eighteenth century summer costumes (*sketch, p.* 29).

59, "*A Sunset Calm*," CHARLES W. WYLLIE.

A long river bank seen on a quiet evening; broken reflections on the water. A barge drifting up with the tide.

62, "*Roses et Capucines*," HENRI FANTIN-LATOUR.

64, "*Mrs. John Cameron Grant*," W. R. SYMONDS.

70, "*Sea Idyll*," R. C. W. BUNNY. Mermaids at play on sea-shore.

71, "*The Lass that Loves a Sailor*," YEEND KING (*sketch, p.* 30).

72, "*Col. J. W. Malcolm, M.P.*," W. W. OULESS, R.A. (*sk., p.* 31).

73, "*Starlings Roosting*," WILLIAM J. LAIDLAY (*sk., p.* 33).

76, "*Home of the trout*," JOHN MACWHIRTER, A.

77, "*On Strike*." Diploma work. HUBERT HERKOMER, R.A.

A navvy standing at cottage door bareheaded with an empty pipe in his hand. His wife with baby in her arms leans upon his shoulder. Figures life size (*sketch, p.* 32).

80, "*Madame Antoinette Sterling*," T. D. PENROSE (*sk., p.* 33).

81, "*May*," ERNEST A. WATERLOW, A.

A Sussex farmstead, with May trees in blossom (*sk., p.* 34).

82, "*Walter Gilbey, Esq.;*" Presentation Portrait. W. Q. ORCHARDSON, R.A.

83, "*Old sea dogs*," W. H. Y. TITCOMB (*sketch, p.* 35).

85, "*Dante and Virgil in the limbo of the unbaptised*," WILFRED THOMPSON.

The poets ascending a path in a dismal grey atmosphere.

86, "*Birds of a Feather*," W. GILBERT FOSTER.

94, "*Kitty, daughter of Foster Harter, Esq.*," CARL BAUERLÉ.

95, "*A. J. Bridge, Esq.*," ARTHUR HACKER.

97, "*L'équilibriste Japonais*," H. HUMPHREY MOORE.

The principal feature is a figure in bright scarlet balancing on a ladder, suspended against a brilliant blue sky.

Other pictures noted are—**3**, "*A happy pair*," CHARLES T. GARLAND; **12**, "*Evening*," H. HAREWOOD ROBINSON; **28**, "*Fairy bells*," FLORENCE REASON; **38**, "*Landscape*," LOUIS B. HURT; **47**, "*Light in darkness*," MARG. I. DICKSEE.

GALLERY II. [Illustrations, pp. 35–45.]

In the place of honour facing the entrance to Gallery I., is the President's picture of "*Perseus and Andromeda*," (*sketch, p.* 42).

102, "*Bolton Abbey and Woods*," J. MACWHIRTER, A. (*sk., p.* 36).

103, "*Old Veterans*," J. S. NOBLE. Old grey hunter and foxhounds.

108, "*Mr. and Mrs. Herbert Fitch*," L. BERNARD HALL.
Seated by lamplight at a table on which dessert is laid.

110, "*African Panthers*," J. M. SWAN. The creatures are crouching on the edge of a bluff, beyond which are blue hills and sky. A small delicate colour scheme (*sk.*, *p.* 37).

111, "*The Little Lord Fauntleroy*," J. SANT, R.A. (*sketch*, *p.* 37).

114, "*A Wreck from the Spanish Armada*," FRANK WALTON.
Remains of an Armada ship half buried in the sands (*sk.*, *p.* 38).

115, "*The Crisis*," FRANK DICKSEE, R.A.
A man seated by a bedside anxiously watching the face of a young woman who lies back with half-closed eyes (*sketch*, *p.* 38).

117, "*Lord Congleton*," W. W. OULESS, R.A.

126, "*Lord Edward Spencer Churchill*," W. W. OULESS, R.A.

127, "*A Reverie*," C. BERNARD HALL.

129, "*Love in Winter*," H. BOUGHTON, A.
An illustration to Mr. Austin Dobson's poem. A maiden in pink mantle, walking towards the spectator (*sk.*, *p.* 39).

135, "*When all was young*," JOHN R. REID.

138, "*Violet weaving*," EDITH SPRAGUE.

141, "*Mrs. George Coats*," J. J. SHANNON (*sketch*, *p.* 40).

142, "*Reedy mere and sunlit hills*," ALFRED EAST (*sketch*, *p.* 40).

143, "*The Rt.-Hon. A. J. Balfour, M.P.*" L. ALMA-TADEMA, R.A.
The Chief Secretary for Ireland seated on a fur-covered couch.

147, "*Perseus and Andromeda*," SIR F. LEIGHTON, Bart., P.R.A.
In a narrow gorge, through which is seen the distant open sea Andromeda stands captive on a jutting rock overshadowed by the fire-breathing dragon. Above, in a brilliant sky, is Perseus descending on a winged steed, unseen by the maiden, shooting arrows at the dragon as he rides (*sketch*, *p.* 42).

148, "*A. B. Freeman-Mitford, Esq., C.B.*," SIR F. LEIGHTON, Bart., P.R.A.

149, "*Evening on North Fambridge Marshes*," W. BELGRAVE.

151, "*Mrs. John Crooke*," T. C. GOTCH (*sketch*, *p.* 41).

152, "*Winter nightfall in the marshes*," G. H. BOUGHTON, A.
Skaters are leaving the ice at nightfall. Three men have stopped to light their pipes, and the flaming fusee forms the high light of the picture. The landscape near Kingsfleet, Suffolk (*sketch*, *p.* 43).

162, "*The Widow*," F. D. MILLET. Old-fashioned interior. A young widow seated at table (*sketch*, *p.* 43).

163, "*Hearts of Oak*," DAVID BATES.
Woodmen at work on a felled tree.

167, "*The Venerable Archdeacon Pott, Archdeacon of Berkshire*," W. B. RICHMOND, A. Presentation portrait.

170, "*The Song of the Shirt*," MARGARET BIRD.

171, "*Mrs. Shaw*," JOHN PETTIE, R.A.

172, "*Rivals*," HENRY WOODS, A.

An outdoor picture. Three Venetian maidens striving, by argument, for precedence with the young sailor who sits with them.

176, "*Martonby Marsh: an October night*," T. H. M'LACHLAN.

177, "*Willing Helpmates: fishing-station on the Maas*," J. C. HOOK, R.A.

High water on a Dutch tidal river. (*No sketch received.*)

178, "*In the Cider Orchard*," ROBERT W. MACBETH, A.

182, "*After the Hunt*," PHILIP E. STRETTON.

A Whip and Hounds dozing in a stone-paved kitchen (*sk, p.* 44).

184, "*The Skye Hills from Applecross*," H. W. B. DAVIS, R.A.

Other pictures noted are—**131**, "*Moonrise:* ARCHIBALD KAY; **146**, "*The road home*," E. S. WOOD; **165**, "*An industrious housewife*," BESSIE PERCIVAL; **173**, "*Forgiven*," J. H. F. BACON.

GALLERY III. [Illustrations, pp. 46–72.]

188, "*Mrs. Charles Kettlewell*," F. GOODALL, R.A. (*sk., p.* 46).

191, *Sir F. Forbes-Adam*"; seated. J. J. SHANNON.

192, "*The setting sun now gilds the Eastern sky*," HENRY MOORE, R.A. The sea calming down after a ten days' gale. Two fishing-boats venturing out for the first time (*sk., p.* 48.)

193, "*Henry A. Lamb, Esq.*," JOHN PETTIE, R.A. In scarlet, with a "driver" under his arm.

194, "*Dear Lady Disdain*," LOUISE JOPLING.

197, "*Sunrise in the Severn Valley*," M. R. CORBET (*sketch, p.* 47).

198, "*Clouds*," HENRY T. WELLS, R.A.

199, "*The Doctor*," LUKE FILDES, R.A.

A large canvas, in which a doctor of middle-age, visiting a sick child, is the principal figure.

In a fisherman's cottage the child lies on a bed made of two chairs, the doctor sitting watching by the light of a lamp which falls directly on the child. In the background, lit by the coming dawn, the mother sits at a table, her head is resting on her hands; the father is standing by her side. This powerfully pathetic picture, in which the painting and arrangement of accessories are not the least important part to notice, has been purchased by Mr. Tate for his museum of English Art. In consequence of arrangements for an engraving, no sketch can be given. This large picture is similar in many respects to "*The Widower*," exhibited in the Royal Academy, 1876, and now at Sydney.

200, "*A Winter's Night*," NIELS M. LUND, (*sketch, p.* 49).

203, "*Salvage*," F. BRANGWYN. Steam tug towing large vessel into port.

204, "*A Highland Bay*," JOHN MACWHIRTER, A. (*sketch, p.* 50).

205, "*Mrs. Walter Gilbey*," W. Q. ORCHARDSON, R.A.

206, "*An Idyll*," MAURICE GREIFFENHAGEN.

Two peasants standing together at sunset in a field full of poppies.

210, "*The Bridge*," DAVID MURRAY, A.

A stream running between meadows crossed by a foot-bridge. Haymaking finished, the weather is just breaking (*sketch, p.* 51).

211, "" *Venezia Benedetta*," HENRY WOODS, A.

A lady in black viewing Venice from the window of a belfry.

212, "*Mrs. John Yeames*," W. F. YEAMES, R.A.

213, "*Lake Lothing, Lowestoft*," ARNOLD PRIESTMAN (*sk., p.* 51).

218, "*The Rev. Sidney Smith, Canon of Hereford*," HENRY T. WELLS, R.A.

219, "*Lucy's flittin'*," THOMAS FAED, R.A. (*sketch, p.* 52).

224, "*Howard Gilliat, Esq.*," HERMAN G. HERKOMER.

225, "*Don Quixote discourses upon arms and letters to the company at the inn*,"—book iv. chap. 10. SIR JOHN GILBERT, R.A. (*sk., p.* 53).

226, "*St. Elizabeth of Hungary's great act of renunciation*." P. H. CALDERON, R.A.

The whilom princess performing the first act of her renunciation after her husband's death. She kneels before a stone altar in a convent chapel at Marburg, nude. Behind her, on the altar steps, stand Conrad of Marburg, in black gown and hood, and a Franciscan monk. Two nuns are kneeling (*sketch, p.* 54).

227, "*In a Derbyshire dale*," YEEND KING (*sketch, p.* 55).

231, "*Grace*," SIR J. E. MILLAIS, Bart., R.A. (*sk., p.* 58).

232, "*Return of Persephone*," Sir F. LEIGHTON, Bart., P.R.A.

Borne upward by Hermes to Demeter, who stands at the entrance of a rock chasm, where a branch of blossoming almond tells of the earth's spring beauty. The draperies of Persephone are tinted like the tender shoots, pale green and yellow; and Hermes is arrayed in a mantle of breezy blue (*sketch, p.* 56).

236, "*Hail! Mary!*" MARIANNE STOKES.

The Annunciation. The angel advances from behind the Virgin Mary, holding out a stem of lily blossom (*sketch, p.* 57).

237, "*Mrs. Chamberlain*," SIR J. E. MILLAIS, Bart., R.A.

238, "*Morning Mists*," PETER GRAHAM, R.A. (*sketch, p.* 59).

239, "*The bathing-place*," WILLIAM STOTT.

240, "*Called to the lifeboat*," ALBERT STARLING (*sketch, p.* 58),

242, "*The Earl of Winchilsea and Nottingham*," WILLIAM CARTER.

243, "*Making harness in Seville*," J. B. BURGESS, R.A.

A small picture (*sketch, p.* 60).

244, "*Our river*," G. D. LESLIE, R.A.

A gleaner walking by a river edged with trees. Two young girls wait for her on a bridge. A background of wooded hill.

249, "*Before the festival*," EDWIN LONG, R.A.

An Egyptian maiden, nude, fronting the spectator, fastens in her hair a flower from among some on a scarlet table at her side. Background of paintings in yellowish grey on a blue wall.

250, "*After Langside: Queen Mary's farewell to Scotland*," ANDREW C. GOW, R.A. *Elect.*

251, "*Dutch fish-carriers*," ALFRED HITCHENS (*sketch, p.* 61).

256, "*A sphinx*," E. ARMITAGE, R.A.

A young Egyptian girl, nude, in the attitude of the sphinx on a couch with scarlet and yellow draperies. In her hand is a green palm leaf fan, and round her black hair a wreath of daisies.

257, "*The sweetest beggar that e'er asked for alms.*"—*Longfellow.* W. P. FRITH, R.A. (*sketch, p.* 62).

259, "*A select Committee*," H. STACY MARKS, R.A.

The parliament of parrots, the chief colour being in two bright blue macaws and the pink cockatoo (*sketch, p.* 63).

260, "*Playmates*," EDWARD DOCKER (*sketch, p.* 62).

266, "*The Rt. Hon. John Morley, M.P.*," W. W. OULESS, R.A.

267, "*Autumn morning.*" Diploma Work. VICAT COLE, R.A.

A woody landscape. Sheep in the foreground (*sketch, p.* 64).

268, "*The Harpsichord*," R. J. GORDON.

269, "*Mrs. H. Terry*," JAMES SANT, R.A. (*sketch, p.* 64).

274, "*The mother*," EDWARD E. SIMMONS (*sketch, p.* 65).

275, "*The fleecy charge*," T. SIDNEY COOPER, R.A.

A flock of sheep advancing over a level landscape (*sk., p.* 66).

276, "*A passing cloud*," MARCUS STONE, R.A. (*sketch, p.* 67).

277, "*September Morn*," JOSEPH MILNE.

281, "*Flora Macdonald's farewell to Prince Charlie*," W. JOY.

Cottage interior. The young Pretender, in royal tartan, bends over the hand of Flora Macdonald, to whom he bids farewell.

282, "*An Enigma*," W. Q. ORCHARDSON, R.A.

A man and a young girl, in eighteenth century costumes, sit at the opposite ends of a sofa, uncertain as to what is the answer to some proposal the man has ventured to make (*sketch, p.* 67).

283, "*Silvia*," JOHN PETTIE, R.A. (*sketch, p.* 68).

284, "*In Wharfedale*," M. RAPHAEL JONES.

287, "*Portrait of a Nurse*," ERNEST SPENCE.

288, "*A gleamy day: Picardy*," H. W. B. DAVIS, R.A. (*sk., p.* 68).

289, "*The Dean of Christchurch, Oxford*," PROF. HERKOMER, R.A.

290, "*Poppyheads and Hemlock*," HELEN H. HATTON.

293, "*Lingering Autumn*," SIR J. E. MILLAIS, Bart., R.A. (*sketch, p.* 70).

294, "*His Grace the Duke of Sutherland*," W. W. OULESS, R.A.

297, "*Portrait*," JOHN LONGSTAFF (*sketch, p.* 69).

298, "*An Earthly Paradise: 'All the heaven of heavens in one*

little child,'" L. ALMA-TADEMA, R.A. A Greek mother and child at play on a sumptuous couch, the child half uncovered laughs up at the mother bending over him. Light comes through a window of onyx in an alcove beyond. The prevailing colours are violet and blue in the mother's dress, yellow and pink in the marble floor; and greys and blues in the couch. Anemones of a rich violet hue lie near the child's face. (*No sketch by desire of the owner.*)

299, "*Summer Pleasures: 'On the beached margent of the sea,'*" J. C. HOOK, R.A.

A girl seated by a small tidal pool, dipping her feet in the water.

300, "*Exeter,*" F. G. COTMAN.

303, "*Una Cresima: the Confirmation of a child, Venice,*" S. MELTON FISHER.

Costumes peculiar to the Island of Chioggia (*sketch, p.* 71).

304, "*The Lady Katherine Thynne,*" G. F. WATTS, R.A. (*sketch, p.* 72).

305, "*The Queen of Sheba's Visit to King Solomon,*" EDWARD J. POYNTER, R.A. A small replica of last year's picture.

Other pictures are—

216, "*Edward J. King, Esq.,*" FREDERICK H. A. PARKER; **234**, "*The flight,*" DUDLEY HARDY; **248**, "*Portrait of a Lady,*" SOLOMON J. SOLOMON; **278**, "*The empty Cradle,*" ERIC FORBES-ROBERTSON; **286**, "*Miss W——,*" HENRY J. HUDSON; **292**, "*Summer;*" design executed for the Royal Academy, for the Refreshment-Room, W. REYNOLDS STEPHENS.

GALLERY IV. [**Illustrations, pp.73–80.**]

309, "*An April morning,*" SIDNEY PIKE.

310, "*Herr Wiener, violinist,*" J. B. BURGESS, R.A.

In black striped velvet with white ruff at neck.

311, "*Mrs. Frank Barratt,*" VAL C. PRINSEP, A. (*sketch, p.* 73).

312, "*Miss Mary Douglas,*" JACOB JEHLY.

317, "*Don Quixote's Niece and Housekeeper,*" SIR JOHN GILBERT, R.A.

318, "*Winter Solitude,*" CHARLES W. EATON.

324, "*Les Enfants de Chœur, Rouen Cathedral,*" WILLIAM F. YEAMES, R.A.

A procession of choristers in scarlet cassocks and white surplices entering the cathedral, preceded by two acolytes (*sketch, p.* 76).

325, "*Love at first sight,*" MARCUS STONE, R.A.

"*Love drama.*" A visitor, to whom the beauties of an old-fashioned garden are being pointed out by the elderly owner, turns to steal a glance at his host's daughter, who, in eighteenth century summer costume, sits reading in the foreground (*sk., p.* 74).

330, "*Dorothy, daughter of Mrs. Harry Lawson*," SIR J. E. MILLAIS, Bart., R.A.

Little fair-haired child standing in white frock with yellow sash and shoes.

332, "*The morning of Waterloo, Napoleon's headquarters*," ERNEST CROFTS, A. (*sketch, p.* 75).

333, "*Professor Huxley*," Hon. JOHN COLLIER (*sketch, p.* 78).

336, "*Bazaar in Assouan*," RUDOLF SWOBODA.

337, "*A Brook in the Marshes*," T. SIDNEY COOPER, R.A.

Cattle standing by and in a brook close to a bridge.

339, "*Mary*," W. MOUAT LOUDAN (*sketch, p.* 77).

343, "*An Angler*," J. T. NETTLESHIP.

An African panther, leaning over a river bank, draws out of the water a large struggling fish (*sketch, p.* 75).

344, "*Iona Crofters*," COLIN HUNTER, A.

Two figures on the sea shore, a man repairing a boat, a woman walking towards the spectator.

345, "*Love laughs at rain*," WILLIAM SMALL.

A busy scene on a wet market-day, a man and calf in a donkey-cart, and a young woman standing at the side talking, are the principal figures.

346, "*Moor and Mountain*," CHARLES STUART (*sketch, p.* 73).

350, "*Cider-making*," ROBERT W. MACBETH.

An outhouse; on the right a young girl standing, in the light of a window, is pouring cider into a cask. In the far corner is a cider-press, and in the foreground on the left a heap of ruddy apples. Round the girl stand several figures, including a gamekeeper.

351, "*Evening*," PETER GRAHAM, R.A. A sunset effect.

355, "*The Earl Manvers*," DANIEL A. WEHRSCHMIDT.

356, "*The Milliner's Bill: 'Why so large cost, having so short a lease, dost thou upon thy fading mansion spend?*" G. A. STOREY, A.

A new satin dress has just been sent home. The husband scans the bill while the wife expatiates on the beauty of the gown. Costumes of the latter end of the sixteenth century.

357, "*A Resting-place*," ERNEST A. WATERLOW, A.

360, "*Mrs. Alexander Mackay*," W. B. RICHMOND, A.

361, "*In the Weald of Kent*," R. W. ARTHUR ROUSE.

365, "*Adieu*," THOMAS GRAHAM.

367, "*Rickmansworth, from the Meadows*," S. GRANT ROWE.

368, "*Granny's May-blossom*," G. HILLYARD SWINSTEAD (*sketch, p.* 79).

371, "*The Duchess of Sutherland*," J. J. SHANNON.

In white; sitting against a dark background; three-quarter length.

372, "*Colonel Kitchener, R.E., C.B., C.M.G.,*" HUBERT HERKOMER, R.A.

In khaki uniform; helmet in hand; Eastern city in full sunlight in background.

373, "*Flora,*" J. W. WATERHOUSE, A.

Maiden in white draperies sitting by a niche in a marble wall in which are a statuette and some narcissi and purple iris.

380, "*A Minstrel of the Basque Provinces,*" T. K. PELHAM.

381, "*Sail-making, Venice,*" HENRY WOODS, A.

A group of sail-makers sitting at the side of a canal, close to the foot of a bridge.

382, "*F. W. Gundry, Esq.,*" presentation portrait, W. F. YEAMES, R.A.

383, "*Lady Crosley,*" CLAUDE CALTHROP.

388, "*Writing a message to St. Helena,*" EYRE CROWE, A.

"Marie Louise, holding the hand of her son, the Roi de Rome, guides the pen in writing a letter to Napoleon at St. Helena, and sends with it a lock of the child's hair."—*De Montbel's* "*Life of the Duc de Reichstadt.*" (*Sketch, p.* 78.)

390, "*Hugh Burdett Money Coutts,*" JAMES SANT, R.A.

394, "*The Spendthrift's Legacy,*" GEORGE F. COOK.

A young widow returns to her parent's cottage with an infant in her arms.

395, "*West Highlanders,*" H. W. B. DAVIS, R.A. (*sketch, p.* 80).

396, "*James, son of Joseph J. Stansfeld, Esq.,*" H. T. WELLS, R.A.

397, "*Miss Lydia Leslie at her Lessons,*" G. D. LESLIE, R.A. (*sketch, p.* 80).

Other pictures noted are—**326**, "*Daffodils,*" GABRIEL THOMPSON; **328**, "*Mrs. H. Rudston-Read,*" ROBERT D. OLIVER; **375**, "*Thinking,*" GRACE E. SAINSBURY; **400**, "*Dunlappy Ford, Edzell,*" G. W. JOHNSTONE.

GALLERY V. [**Illustrations, pp. 81–94.**]

406, "*W. Lansdowne Beale, Esq.,*" W. C. HORSLEY.

Leaning on paddock railings, watching horses at exercise.

407, "*Spithead, 4th August,* 1889," W. L. WYLLIE, A.

H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the "Teutonic," White Star Line (*sketch, p.* 81).

413, "*A Flower-merchant,*" KATE PERUGINI.

Small Italian child waiting for customers. Among the flowers are pink gladioli and chrysanthemums (*sketch, p.* 82).

414, "*Arthur W. Pinero, Esq.,*" JOSEPH MORDECAI.

The well-known playwright seated pen in hand, in velvet jacket.

422, "*One-and-twenty,*" SAMUEL E. WALLER (*sketch, p.* 83).

423, "*The ramparts, Walmer Castle: portraits of the Countess Granville and the Ladies Victoria and Mary Leveson-Gower*," C. E. PERUGINI.

424, "*Gull Island: a conversazione*," JOHN BRETT, A.

425, "*The last warm blush of fading day*," C. GREVILLE MORRIS.

426, "*John Morrison, Esq.;*" Presentation Portrait. FRANK S. OGILVIE.

Standing by rocket apparatus. Rocket in hand.

429, "*Old English home*," A. F. GRACE.

430, "*Sir Andrew Barclay Walker, Bart.*"; presentation portrait, W. Q. ORCHARDSON, R.A.

Seated at writing-table, full length.

431, "*The Battle of Trafalgar*," W. L. WYLLIE, A.

To be painted on a larger scale for the Junior United Service Club.

432, "*Glen Birnam*," SIR J. E. MILLAIS, Bart., R.A.

Through a leafless wood, where the snow lies in patches, a woman follows the road homeward. The hills of Birnam are seen beyond, against the rosy-toned and yellow sky in which the winter sun is setting (*sketch, p.* 84).

437, "*Supplanted*," JAMES CLARK.

438, "*Oban Regatta*, 1890," COLIN HUNTER, A.

Three yachts rounding a buoy (*sketch, p.* 85).

440, "*The Card-dealer*," MARY L. WALLER.

An Illustration to Rossetti,

443, "*Confirmation Day*," ALMA BROADBRIDGE.

444, "*A Game of 'Old Maid,'*" ELIZABETH FORBES (*sk., p.* 86).

447, "*Portrait of a lady*," JOHN FAED.

448, "*Innocents abroad*," FANNIE MOODY (*sketch, p.* 87).

452, "*After the Bath*," HARRIETTE SUTCLIFFE.

A baby in the mother's lap being decorated with cherries by an elder sister in pink frock and white mob cap.

453, "*Mrs. X——*" HUGH DE T. GLAZEBROOK (*sketch, p.* 88).

458, "*Fylingdales Moor*," JOHN BRETT, A.

459, "*Walter Buckler Lethbridge, Esq.*," JOHN PETTIE, R.A.

460, "*These are the flowers of middle Summer*," HENRI FANTIN-LATOUR.

461, "*Now fades the glimmering landscape on the sight*," GEORGE D. HISCOX.

465, "*Banks of the Ouse*," The late KEELEY HALSWELLE (*sketch, p.* 89).

466, "*The passing day*," CHARLES H. DAVIS.

467, "*Angela Vanbrough*," EDWIN LONG, R.A. (*sketch, p.* 90.)

468, "*Summer has gone on swallow's wings*," FRANK WALTON (*sketch, p.* 91.)

473, "*A posy from the Rialto*," E. MONTALBA (*sketch, p.* 93).

474, "*The Hon. Mrs. Lyulph Stanley*," HENRY T. WELLS, R.A.

475, "*Ulysses and the Sirens*," J. W. WATERHOUSE, A.

The galley of Ulysses is passing by the islands of the Sirens. The crew are tugging at the oar unmindful of the entreaties of their chief, who, by his own orders, is tied to the mast lest he yield to the temptation of the song. One of the sirens has settled on the gunwale, where hang the warriors' shields, and has almost conquered a mariner with her beauty. He cannot hear her voice, his ears being covered. Cliffs tower above the galley, and on the left are seen the islands under a brilliant sky (*sk., p.* 92).

476, "*While the Earth remaineth seedtime and harvest shall not cease*," Gen. viii. 22, GEORGE LUCAS.

480, "*Haden Watkins*," T. BLAKE WIRGMAN (*sketch, p.* 93).

481, "*With the Daffodils*," JAMES SANT, R.A.

482, "*Solitude*," B. W. LEADER.

After sunset in a Surrey pinewood.

486, "*Mrs. James MacAndrew*," LOUISA STARR CANZIANI (*sketch, p.* 94).

487, "*Mrs. Wrightson*," W. B. RICHMOND, A.

In black gown and mantilla.

489, "*The Victory of Faith*," ST. GEORGE HARE.

Two Christian maidens, nude, one fair the other a negress, lying asleep on some straw on the pavement before a lions' cage, through the bars of which the animals are glaring at the figures.

490, "*In a golden clime*," JOSEPH FARQUHARSON.

Other pictures noted are—

408, "*George Livesey, Esq., M.I.C.E.*," presentation portrait. WILLIAM M. PALIN; **410**, "*Snowstorm*," EDWARD STOTT; **415**, "*Blazing July*," ERNEST R. FOX; **427**, "*A summer midnight in the North Sea*," J. FRASER; **462**, "*The magic crystal*," NELLY ERICHSEN; **477**, "*Assistance*," FRANK BRANGWYN; **483**, "*You must wait*," FRANK E. COX.

GALLERY VI. [**Illustrations, pp. 95–102.**]

In this room, almost entirely devoted to large works, the place of honour is shared by Mr. Frederick Goodall's "Isles of Loch Lomond," and Mr. Harrington Mann's "Attack of the Macdonalds at Killiecrankie, 1689," which hangs above it.

497, "*Go, and God's will be done*," R. HEDLEY.

498, "*Harvest-time at East Linton*," ROBERT NOBLE.

499, "*Evening*," A. D. PEPPERCORN.

510, "*Killiecrankie, 'When autumn woods are tinged wi' goud,'*" CHARLES E. JOHNSON.

511, "*Proscribed: an incident in the French Revolution, 1796*." H. GILLARD GLINDONI (*sketch, p.* 96).

514, "*Sir Sydney Waterlow, Bart.*," presentation portrait, HUBERT HERKOMER, R.A.

515, "*The Isles of Loch Lomond*," FREDERICK GOODALL, R.A.

A large picture (*sketch, p.* 97).

516, "*Attack of the Macdonalds at Killiecrankie*, 1689," HARRINGTON MANN (*sketch, p.* 96).

517, "*Frustrated*," WALTER HUNT (*sketch, p.* 95).

518, "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements*," J. C. HORSLEY, R.A. (*sketch, p.* 98).

519, "*Gorse*," DAVID MURRAY, A. (*sketch, p.* 99).

520, "*Voltaire at the Café de Procope, listening to the criticism of the play, 'Semiramis,'*" G. OGILVY REID.

524, "*Try my Soup*," HENRY S. TUKE.

A focs'le hand cooking soup in a kettle on board a small ship.

525, "*Awakening Day*," KENNETH MACKENZIE.

526, "*A horse is a vain thing for Safety*," LEGHE SUTHERS.

527, "*The Toyshop*," T. B. KENNINGTON (*sketch, p.* 100).

530, "*Mrs. E. Mortimer Hill*," ARTHUR HACKER.

531, "*Mrs. Harry Coghill*," Hon. JOHN COLLIER.

535, "*Helen Bryant and her pony 'Buttercup,'*" MARY L. WALLER (*sketch, p.* 100).

536, "*Venice, from the Lido*," BRYAN HOOK (*sketch, p.* 101).

541, "*Hold Tight*," FRED MORGAN.

543, "*A Royal Escort, Venice*, 1889," CLARA MONTALBA.

On the Grand Canal. In the centre of the picture are gorgeous scarlet-covered gondolas (*sketch, p.* 102).

544, "*La Carmencita*," JOHN S. SARGENT.

A South American skirt dancer in dark amber satin dress covered with gauzy lace. In her black hair is a pale yellow flower. She stands, hands on hips, against a background gradating from dark greenish grey to a light warm tone.

548, "*Spring blossom*," E. BOROUGH JOHNSON.

550, "*The founder of English Astronomy*," EYRE CROWE, A.

Jeremiah Horrocks, having predicted the transit of Venus, witnesses it, November 1639.

551, "*Amy, wife of Sir Talbot Baker, Bart., and Eunice, their youngest daughter*," FRED S. BEAUMONT. On a garden terrace.

554, "*Pygmalion*," W. H. MARGESTON.

The sculptor, disapproving of the debauchery of the women of Amathus, reserved his affection for his works; becoming enamoured of his statue of Galatea, he prayed to Venus that it might become a living being. In the picture he kneels at the foot of the statue, which is springing into life, the hair being auburn, and the light falling on the shoulders, revealing the rosy hue.

555, "*On the Cornish Coast, Penzance*," T. SIDNEY COOPER, R.A.

556, "*Music that gentlier on the spirit lies, Than tired eyelids upon tir'd eyes,*" HERBERT GANDY.

558, "*Lay thy sweet hand in mine and trust in me.*" —*Tennyson.* E. BLAIR LEIGHTON (*sketch, p.* 101).

561, "*F. T. Martin, Esq.*," MARIETTE COTTON.

562, "*Shadows falling,*" ARNESBY BROWN.

563, "*The Dunes of a bleak north land,*" ARNOLD PRIESTMAN.

564, "*Field Flowers,*" J. CLAYTON ADAMS.

Other pictures noted are:—**496**, "*Alderman Mark, Mayor of Manchester,*" EMMA MAGNUS; **504**, "*A sailor's wife,*" WILLIAM H. HUMPHRIS; **505**, "*To bed by daylight,*" A. G. WEBSTER; **512**, "*A pastoral,*" EDWIN NICHOL; **522**, "*Sleepy land,*" FRANCIS S. WALKER; **523**, "*To my ladye,*" HARRIET HALHED; **529**, "*A pathetic chapter,*" REGINALD BARBER; **540**, "*The Lady of Shalott,*" WILHELMINA MARSHALL.

GALLERY VII. [Illustrations, pp. 103–107.]

568, "*Weary,*" SAVAGE COOPER.

569, "*Come unto Me, all ye that labour,*" SAVAGE COOPER.

570, "*Heavy laden,*" SAVAGE COOPER.

The above three pictures form a triptych, the centre panel being occupied by the Saviour, and the adjoining ones by two labouring couples.

574, "*Parthenope,*" FREDK. GOODALL, R.A.

576, "*To the workhouse,*" EMMA M. BOYD.

An old couple leaving their cottage, and trudging through the snow.

584, "*Napoleon's peril at 'Brienne-le-Château,'*" ROBERT HILLINGFORD.

"The career of Napoleon, who was advancing to enter the town, was nearly cut short by a Cossack, one of a band who had dashed unawares upon the Emperor's staff, and, singling him out, charged him with his lance in rest, and was only arrested by a bullet from the pistol of Gourgaud, which brought the daring lancer to the ground.—'*Bourrienne's Memoirs.*'"

585, "*Sporting dogs,*" DAVID G. STEEL. Two dogs with grouse.

586, "*A squally day off Ouisterham,*" HENRY MOORE, A.R.A.

587, "*Tired out,*" HARRIET SUTCLIFFE.

A girl and kitten near a window by a garden.

592, "*John Barrow, Esq.*," F. GOODALL, R.A. Life-size figure.

593, "*By the deep sea*," COLIN HUNTER, A.R.A.

594, "*Mrs. Lampson and children*," EDWIN LONG, R.A.

595, "*Corfe*," FRED G. COTMAN.

599, "*Mrs. John Barrow*," FREDK. GOODALL, R.A.

600, "*Some fell on stony ground, where it had not much earth*," JOHN BRETT, A.R.A.

602, "*L'étac de Sercq: mist lifting*," HENRY MOORE, A.R.A.

Sea fog lifting shows the Island of Sark.

608, "*The stool of repentance*," ALEXANDER M. ROSSI.

A lady, seated in a chair, faces a group of boys and girls in a parqueted and tapestried parlour. In front of the group is a little girl, perched on a three-legged stool with a half-defiant air.

610, "*Christening preparations*," L. MALEMPRÉ.

611, "*Playmates*," GEORGE PIRIE.

Boy and puppy in a farmyard (*sketch, p.* 103).

612, "*Early Arrivals*," W. H. BARTLETT (*sketch, p.* 104).

618, "*Comme il est loin!*" ROBERT LITTLE.

619, "*H. Martyn Kennard, Esq*," W. W. OULESS, R.A.

620, "*Florence, from San Miniato: evening*," J. MACWHIRTER, A.R.A. A purple light on the city and surrounding mountains.

621, "*A village idyll*," EDWIN HARRIS.

623, "*An idyll*," G. CROSLAND ROBINSON.

629, "*Listeners hear no good of themselves*," ELLA M. BEDFORD.

A woman with baby in her arms stands at the door of a room, inside which a laundress and another woman are gossiping.

630, "*Iona*," COLIN HUNTER, A.R.A.

631, "*Captain Townshend*," HUBERT HERKOMER, R.A.

640, "*Mrs. T. H. Watkins*," T. BLAKE WIRGMAN.

644, "*Mrs. Charles Oates*," FREDK. GOODALL, R.A.

645, "*Through the morning mist*," ADRIAN STOKES. (*sk., p.* 105).

646, "*Robert Heath, Esq.*," HUGH DE T. GLAZEBROOK.

648, "*Scanty pasture*," J. DENOVAN ADAM.

649, "*The Emperor Theophilus chooses his wife:* A.D. 829," VAL C. PRINSEP, A.R.A. (*sketch, p.* 106).

"With a golden apple in his hand, he slowly walked down the line of contending beauties: his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the Emperor could only observe, that, 'in this world, women had been the cause of much evil.' 'And surely, sir,' she pertly replied, 'they have likewise been the occasion of much good.' This affectation of unseasonable wit displeased the Imperial lover; he turned aside in disgust; Icasia concealed her disappointment in a convent; and the modest silence of Theodora was rewarded with the golden apple."—*Gibbon.*

650, "*The evening sun has sunk to rest 'Mang moors and mosses mony O*," J. J. INGLIS.

656, "*Miss Alice Gomez*," T. BLAKE WIRGMAN.

661, "*The falling out of faithful friends Renewing is of love*," ARTHUR H. WEIGALL.

664, "*La Cigale*," HENRIETTA RAE (*sketch, p.* 108).

From La Fontaine's fable of "The Ant and the Grasshopper."

666, "*Sheila*," HENRY J. HUDSON (*sketch, p.* 107).

667, "*Saul and David:* vide *Browning's Saul*," E. NORMAND.

Figures life-size; rich Oriental robes. An important picture for the painter, not well seen in its present position (*sketch, p.* 107).

573, "*Wives and mithers*," JOHN R. REID.

Other pictures noted are:—**577**, "*Going to market: Normandy*," A. R. HOLLAND; **606**, "*On the Upper Lea, Herts*," LEONARD M. POWELL; **625**, "*Who is coming?*" E. A. LILLEY; **647**, "*A threatening flood*," E. S. CALVERT; **651**, "*The Right Hon. Lord Vernon*," JULIAN STORY.

GALLERY VIII. [**Illustrations, pp. 108–118.**]

671, "*Annual inspection of horses at the Anchor Brewery, Mile End*," W. FRANK CALDERON.

Five cart-horses are being led out across a stone-paved yard before a critical group at the left. Red-tiled houses and early spring foliage form the background.

673, "*Alfred Gilbert, A.R.A.*," SEYMOUR LUCAS, A.R.A.

674, "*The Rt.-Hon. W. E. Gladstone, M.P.*," J. M'L. HAMILTON.

681, "*The centre of attraction*," JAMES HAYLLAR.

A baby and three women near some almshouses.

685, "*The ordination of elders in a Scottish Church*," J. H LORIMER (*sketch, p.* 108).

687, "*The late Sir J. E. Boehm, Bart., R.A.*," H. J. BROOKS.

689, "*Margery, youngest daughter of Aland Duncan, Esq.*," JAMES SANT, R.A.

690, "*Manchester Ship Canal: works in progress at Eastham, September*, 1890," B. W. LEADER, A.R.A.

A view of the canal where it runs parallel to the Mersey, looking towards Manchester. The artist has taken advantage of the aspect of the works when flooded; triumphing over difficulties and turning most prosaic materials to picturesque account (*sk., p.* 109).

691, "*The attack on the Peiwar Kotal*," VEREKER M. HAMILTON.

Fine physique of the Highlanders contrasted with small stature of the Goorkhas. Just the moment of daybreak, so that camp-fires and rifle-flashes tell as strong high lights. The Goorkhas are carrying the curious knife called the "Kookri." See also Official Catalogue.

692, "*Miss Alice Gomez*," ERNEST G. BEACH.

694, "*Elvira, daughter of Mrs. J. W. Todd*," EDWARD J. GREGORY, A.R.A.

695, "*Una and the lion*," ARTHUR T. NOWELL (*sketch, p.* 112).

"Still when she slept he kept both watch and ward."—'*Faerie Queene.*'

696, "*Waiting for the accused*," HON. JOHN COLLIER.

Interior of a torture chamber, with massive pillars of Norman origin. Three Dominicans, who form the court, sit at a table draped in black, waiting for the arrival of the accused. The torturers are on the left, in the light of a furnace (*sk., p.* 110).

702, "*To Gretna Green*," J. WALTER WEST (*sketch, p.* 112).

704, "*T. J. Pemberton, Esq.*," G. A. STOREY, A.R.A.

705, "*Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself.*" F. W. W. TOPHAM.

The Temple painted according to Fergusson's suggested restoration (*sketch, p.* 114).

714, "*The Mountain of the Winds*," FRANK DICKSEE, A.R.A.

"There is a mountain in Arcadia, in a vast plain, where the four winds prepare to take breath for their courses on the earth, whence force shall resound on force, and softness be answered by softness."—*Greek Oracle.*

On a ledge of rocks, in morning light, the goddess of the south wind reclines in soft white draperies. Above her is a rainbow, and to the right the earth disappears in azure distance. To the rising west wind the south tosses the petals of roses which lie about her. Boreas, threatening, looms through a dark mist, and Eurus, drawing a falchion, swoops downwards in the track of an eagle. One of the few imaginative works in the Exhibition, and the most ambitious this artist has ever painted (*sketch, p.* 115).

715, "*F. Locker Lampson, Esq.*," HERBERT A. OLIVIER.

716, "*Shipwreck and rescue*," ANTOINE P. E. MORLON.

A lifeboat on a boisterous sea approaches a raft, on which are three men ; one rows, another waves a piece of sail, while the third is apparently prostrate with exhaustion.

722, "*He drove them wandering o'er the sandy way*," JOSEPH FARQUHARSON.

A Bedouin driving sheep by the Nile.

730, "*The flagmaker*," W. H. MARGETSON.

731, "*The Troubadour*," G. SHERIDAN KNOWLES (*sk., p.* 116).

737, "*The sight is pleasing, scent regaling*," FLORENCE A. SALTMER. A haymaking scene.

738, "*T. Wrightson, Esq.*," W. B. RICHMOND, A.R.A.

742, "*H. J. Ellis-Nanney, Esq., J.P., D.L.*" PHIL R. MORRIS, R.A.

743, "*In a fix*," ALFRED W. STRUTT (*sketch, p.* 117).

746, "*Elmslie Horniman, Esq.*," TREVOR HADDON.

748, "*Christening preparations*," L. MALEMPRÉ.

A scene by an Italian fountain.

758, "*The master of the hounds*," P. E. STRETTON. A puppy.

759, "*High, low, Jack and the game*," H. MACALLUM (*sk., p.* 118).

Other pictures noted are:—**670**, "*Mrs. J. Burn Murdoch*," W. G. BURN MURDOCH; **697**, "*Eventide: Nidderdale*," J. BUXTON KNIGHT; **706**, "*In the British Museum*," C. L. BURNS; **707**, "*A fresh breeze*," R. WANE; **708**, "*A cold summer's day*," L. SCOTT; **709**, "*Mrs. Ernest Radford*," EMMA BLACK; **712**, "*A road off the common*," J. GRAY; **725**, "*In the midst of life we are in death*," CAROLINE GOTCH; **728**, "*Umbrella pines and poplars, Valescure*," E. H. FAHEY; **735**, "*Flowers*," E. G. PROVAN.

GALLERY IX. [**Illustrations, p. 119.**]

769, "*An old couple*," CHARLES H. M. KERR.

779, "*A regular customer*," EDWARD KING.

787, "*The etcher*," ROBERT ATKINSON.

790, "*A practical young person*," SARAH BIRCH.

794, "*A crofter's holding*," FLORA M. REID.

796, "*Au revoir*," WILLIAM M. ROWE.

800, "*Gorey Castle, Jersey*," WILLIAM KEELING.

804, "*Sheep feeding: Lincolnshire*," DERING CURTOIS.

807, "*Dark deeds*," JOHN A. LOMAX.

809, "*The village green*," DAVID MURRAY, A.R.A.

811, "*The brook*," HENRY LE JEUNE, A.R.A.

A little girl standing among some water-lilies.

815, "*Winter Morning*," CHARLES W. EATON.

818, "*Buttercups and Daisies*," DAVID MURRAY, A.R.A.

819, "*A greeting*," HENRY WOODS, A.R.A.

820, "*Autumn*," JAN VAN BEERS.

821, "*The violinist*," JOHN PETTIE, R.A. (*sketch, p.* 119).

823, "*Listen to this*," CHARLES W. BARTLETT.

826, "*A love-letter*," C. F. LOWCOCK.

828, "*The new sign*," E. BLAIR LEIGHTON.

829, "*Evening after rain*," S. M. SANDERSON.

845, "*Portrait of my sister*," H. HARRIS BROWN.

850, "*The shepherd of Hindover Down*," ARTHUR TOMSON.

851, "*Sunday morning*," G. C. HINDLEY.

857, "*Off Newlyn: sea fog clearing*," E. R. I. BLACKBURNE.

858, "*A peaceful evening: Ravenglass*," WILLIAM E. TINDALL.

870, "*Design for a frieze*," GUSTAV NATORP.

871, "*Othello, Act* 1, *Scene* 3," REGINALD E. ARNOLD.

875, "*The brave deserve the fair*," H. GILLARD GLINDONI.

878, "*Lennox Browne, Esq., F.R.C.S.*," JOHN LAVERY.

886, "*The moon is up, and yet it is not night*," PARKER HAGARTY.

892, "*The sleeping beauty*," ALICE E. DONKIN.
Girl on couch near window. Dull evening light.

904, "*Rather too hot*," J. HILL.

907, "*By the hedgerow*," T. MELDRUM.

908, "*The sweet siesta of a summer day*." J. W. GODWARD.
Classical interior. Girl playing double pipe. Sea in distance.

910, "*Portrait of a gentleman*," JAN VAN BEERS.

911, "*The entombment of Christ*," JOSEPH TONNEAU.

912, "*Dr. Johnson, Mr. Penn, and the churchwarden*," HERBERT E. HARLEY. Still life.

925, "*Stele at the feet of the Sphinx*," ALPHONSE MIELICH.
Soudanese seller of relics sitting before a granite hieroglyph.

938, "*War prospects*," ANDREW C. GOW, R.A. Elect.

941, "*A Corte in St. Pietro, Venice*," CHARLES PETTAFOR.

947, "*A breezy day*," HENRY E. DETMOLD.

960, "*Hurt*," EVA HOLLYER.

962, "*A wee fish wife*," JOHN R. REID.

964, "*Scene from 'Old Mortality;'* the dragoons and Balfour of Burleigh in Niel Blane's change-house," CHARLES M. HARDIE.

967, "*Clymené*," JOHN W. GODWARD. A girl in a blue and gold robe leaning against a marble balcony: the sea in background.

GALLERY X. [Illustrations, pp. 120–127.]

971, "*British matrons*," EDWIN DOUGLAS.
Mares grazing on a headland by the sea (*sketch, p.* 120).

972, "*The painter's children*," PHIL R. MORRIS, A.R.A.

978, "*A winter harvest*," F. STUART RICHARDSON (*sketch, p.* 121).

982, "*Sand-dunes*," B. W. LEADER, A.R.A.
On the coast of Wales.

983, "*Mrs. G. W. Pope*," W. W. OULESS, R.A.

985, "*S. G. Johnson, Esq., Town Clerk of Nottingham*," J. H. LORIMER.

988, "*The judgment of Paris*," SOLOMON J. SOLOMON.

A study of the nude in outdoor light; almond blossoms and distant blue. Venus stands in the foreground as if anticipating victory. Minerva, partly undraped, sits on the left; on the right is Juno, half hidden in the trees. Paris is not seen (*sketch, p.* 122).

989, "*The misty morn*," ERNEST A. WATERLOW, A.R.A.

990, "*Portrait of L.A.S.*" MINNIE J. SHUBROOK.

992, "*J. E. Butler, Esq.*" CHARLES E. BUTLER.

996, "*Mangolds*," DAVID MURRAY, A.R.A. Large field of mangolds in sunlight. Distant view of the South Downs in Sussex.

999, "*A Codicil*," HERBERT P. DOLLMAN.

1006, "*Taming a shrew*," WILLIAM STRUTT (*sketch, p.* 123).

"Women that bene common chiders amonge their neighbours, and will not chastize their ill tongue to missaye folke, leutt them be chastized bi the Justice called ye Tew (ducking chair), or else leutt them make grievous rannsome, if they have whereoff."—*Liber Secundus, the Dom sday of Ipswich.*

1007, "*Beatrice*," T. F. DICKSEE.

1008, "*A little flirt*," J. HAYNES WILLIAMS.

1011, "*Captive Britons in Rome*," THOMAS DAVIDSON.

The prisoners are being led under a triumphal arch.

1015, "*A parliamentary convoy surprised by Royalists*," ERNEST CROFTS, A.R.A. (*sketch, p.* 123).

1020, "*Gleaning*," A. FOORD HUGHES (*sketch, p.* 126).

1021, "*Sir Joseph A. Crowe, K.C.M.G.*," EYRE CROWE, A.R.A.

1022, "*A summer's day in Cleveland*," HEYWOOD HARDY.

1027, "*A mission to seamen*," H. LA THANGUE.

A group of sailors and women on a quay, with others in a boat. alongside, listening to an evangelist.

1029, "*The Highland Summer*," J. BRETT, A.R.A. (*sketch p.* 125).

1034, "*Fire!*" W. FRANK CALDERON.

Stampede of frightened horses down a road towards spectator. Two men are hurriedly assisting their escape from the burning farm buildings. The lurid light of the fire is reflected in the water standing in the ruts of the road.

1035, "*The glory of a dying day*," W. L. WYLLIE, A.R.A.

1036, "*All among the barley*," ARTHUR LEMON (*sketch, p.* 124).

1045, "*Miss Angela Goetze*," SIGISMUND GOETZE.

1049, "*The departure of the fishing fleet, Boulogne*," A. C. TAYLER (*sketch, p.* 127).

1051, "*Springtime on the Almond, Midcalder*," JAMES FAED, Jun.

1052, "*Shrimps and Oysters*," MATTIE DUBÉ.

1053, "*What shall I do next?*" HERBERT A. BONE.

1059, "*November*," W. SIDNEY COOPER.

Other pictures to be noted are—**970**, "*Down Channel*," F. L. EMMANUEL; **974**, "*The Rev. Daniel Moore*," JOHN A. VINTER; **986**, "*Old lock on the Kennet*," W. T. MUIR; **994**, "*Feeding the flock*," D. C. JENKINS; **1002**, "*On the heights*," R. FOWLER; **1003**, "*Child dressing*," F. BROWN; **1017**, "*His sacred charge*," E. KING; **1018**, "*Colonel William Salmond*," J. W. FOSTER; **1019**, "*Res gesta*," H. H. BROWN; **1039**, "*Nydia in the house of Glaucus*," IDA R. TAYLER; **1060**, "*Expectation*," W. GILBERT FOSTER.

GALLERY XI. [**Illustrations, pp. 128–134.**]

1062, "*The pibroch*," LOCKHART BOGLE. Powerful study of a Highlander, in the Royal Stuart tartan, playing the battle tune of the clan on the eve of a raid (*sketch, p.* 128).

1065, "*My turn now*," J. C. DOLLMAN. A fox with a duck in the snow triumphantly regards the hounds from outside the kennels.

1072, "*Night*," W. E. NORTON. Vessels in a harbour.

1075, "*John Loyd Wharton, Esq., M.P.*," W. W. OULESS, R.A.

1079, "*The door of the seraglio*," ARTHUR MELVILLE.

Arabs are crouching to the right as a sheikh leaves the harem. Rose leaves float on the circular basin in the courtyard; an archway of Moorish design forms the background.

1082, "*The dancing girl*," BEATRICE GIBBS.

1087, "*Admiral of the Fleet, Sir Alexander Milne, G.C.B.*," ARTHUR S. COPE. Three-quarter length, in naval uniform.

1097, "*Mrs. M——*," JOHN S. SARGENT.

1108, "*Napoleon's farewell to Josephine: 'My destiny and France demand it,'*" L. J. POTT (*sketch, p.* 130).

1118, "*Soldiers and sailors—the Salvation Army*, 1891," STANHOPE A. FORBES. At Newlyn (*sketch, p.* 131).

1126, "*J. C. Horsley, Esq., R.A.*," WALTER C. HORSLEY.

1130, "*Still evening*," B. W. LEADER, A.R.A.

The old church and yew trees at Bettws-y-Coed.

1134, "*James Purdey, Esq.*," ARCH. S. WORTLEY.

1135, "*Mary, daughter of Mr. and the Hon. Mrs. Ellis-Nanney*," PHIL R. MORRIS, A.R.A.

1136, "*At Land's End, Cornwall*," T. SIDNEY COOPER, R.A.

1137, "*The evening hour*," E. A. WATERLOW, A.R.A. (*sk., p.* 132).

1138, "*For of such is the Kingdom of Heaven*," F. BRAMLEY. At Newlyn, in Cornwall (*sketch, p.* 133).

1143, "*Mrs. and Miss Storey*," G. A. STOREY, A.R.A.

1144, "*Llanaber, Cardigan Bay*," PHIL R. MORRIS, A.R.A. (*sketch, p.* 134).

1146, "*Walter Besant, Esq.*," A. E. ELMSLIE.

1149, "*The very Rev. T. W. Jex-Blake, Dean of Wells*," HERMAN G. HERKOMER.

1155, "*Old Wigtown quay and Cairnsmore*," CHARLES P. KNIGHT

1159, "*From the Spanish Main*," F. BOURDILLON. (*No sketch by desire of the artist.*

1161, "*A maiden fair*," G. A. STOREY, A.R.A.

Other pictures noted are: — **1069**, "*Unto the last*," F. S. SPENLOVE; **1070**, "*Alderman James Bootle, F.G.S.*," M. C. W. FLOWER; **1073**, "*Autumn sunlight*," J. HAYLLAR; **1080**, "*Crushed hopes*," M. SIMONS; **1089**, "*Molly*," C. PLIMPTON; **1090**, "*A group of rhododendrons*," K. STEVENS; **1099**, "*Before Martyrdom:*" 'My grace is sufficient for thee: for My strength is made perfect in weakness'—2 *Cor.* xii 9, E. F. POWELL; **1107**, "*Portrait of a lady*," T. C. S. BENHAM; **1114**, "*Ebb tide on the Alde*," A. MANN; **1115**, "*Conway shore*," H. F. VAN DER WEYDE; **1121**, "*Spring flowers*," MAUDE GOODMAN; **1141**, "*Calming down*," R. WANE; **1142**, "*W. L. Foy, Esq.*," R. HOLYOAKE.

WATER COLOURS AND MINIATURES. Nos. **1163–1555**.

WORKS IN BLACK AND WHITE. Nos. **1556–1726**.

ARCHITECTURAL DRAWINGS. Nos. **1727–1931**.

SCULPTURE. Nos. **1940–2102**. **[Illustrations, pp. 135–140.]**

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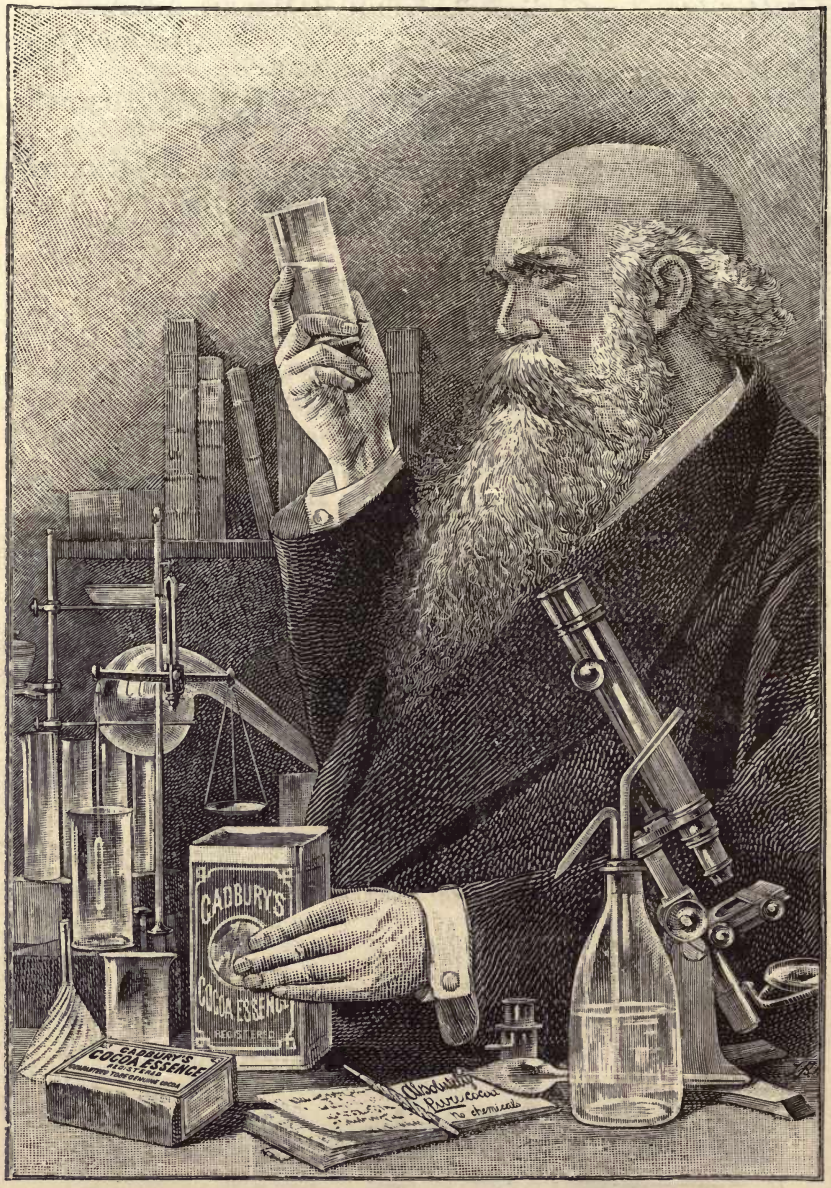
30 × 50

No. **59**. "*A sunset calm.*" CHARLIE W. WYLLIE.



The Analyst, comparing the flesh-forming ingredients in Cocoas, gives the following average:—

"Flesh-forming ingredients in natural Cocoa Nibs .. .. 13·00"

"Flesh-forming ingredients in the best Commercial Cocoa with added Starch and Sugar 6·00"

"Flesh-forming ingredients in Cadbury's Cocoa, the standard English article .. .. 21·00"

"The process of preparation concentrates the nourishing and stimulating principles of the Cocoa bean."

"Cadbury's Cocoa being Absolutely Pure is, therefore, the best Cocoa."

ILLUSTRATIONS.

GALLERY I.

40 X 20.

First panel.

No. 21. "*A mighty hunter before the Lord.*" BRITON RIVIERE, R.A.

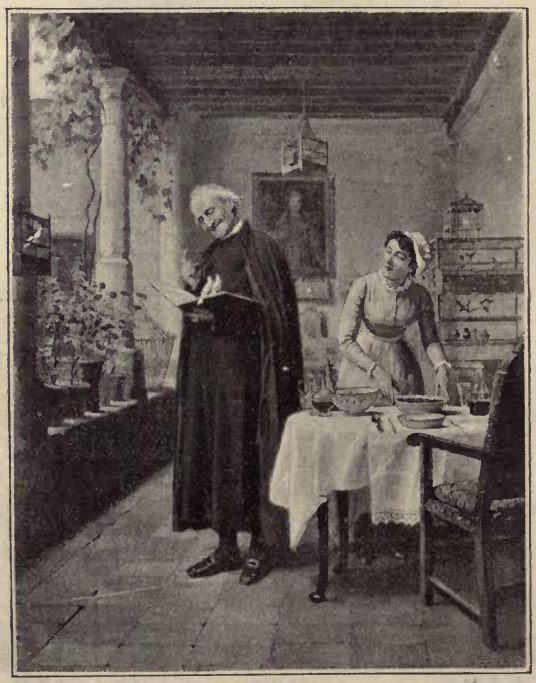
40 X 20. 40 X 60. 40 X 20.

Nos. 21, 22, 23.

(*Sketched by permission of Messrs. Agnew, the owners of the copyright.*)

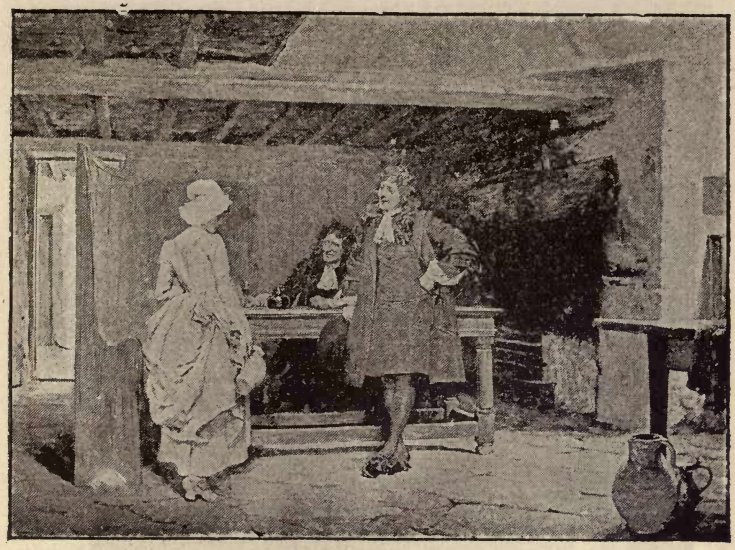
36 × 48.

No. 43. "*When the world was young.*" ANNA LEA MERRITT.



35 × 27.

No. 48. "*A modern St. Francis.*" J. B. BURGESS, R.A.



26 × 35.

No. 42. "*Town gallants.*" SEYMOUR LUCAS, A.

[*Door.*]

38 × 50.

No. 58. "*Uninvited guests.*" W. D. SADLER.

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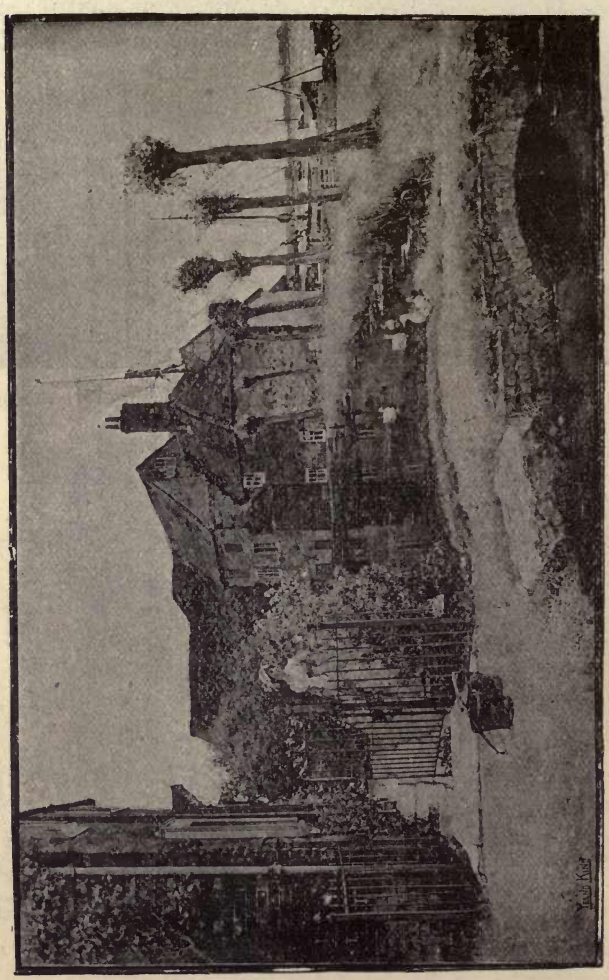


No. 71. *"The lass that loves a sailor."* YEEND KING. 36 × 59.

49 × 39.

No. 72. "*Colonel J. W. Malco'm, M.P.*" W. W. OULESS, R.A.

83 × 49.

No. 77. "*On strike.*" HUBERT HERKOMER, R.A.

No. 80. "*Madame Antoinette Sterling.*" 49 × 34.
J. Doyle Penrose.

No. 73. "*Starlings roosting.*" 59 × 37.
William J. Laidlay.

49 × 36.

No. 81. "*May.*" ERNEST A. WATERLOW, A.

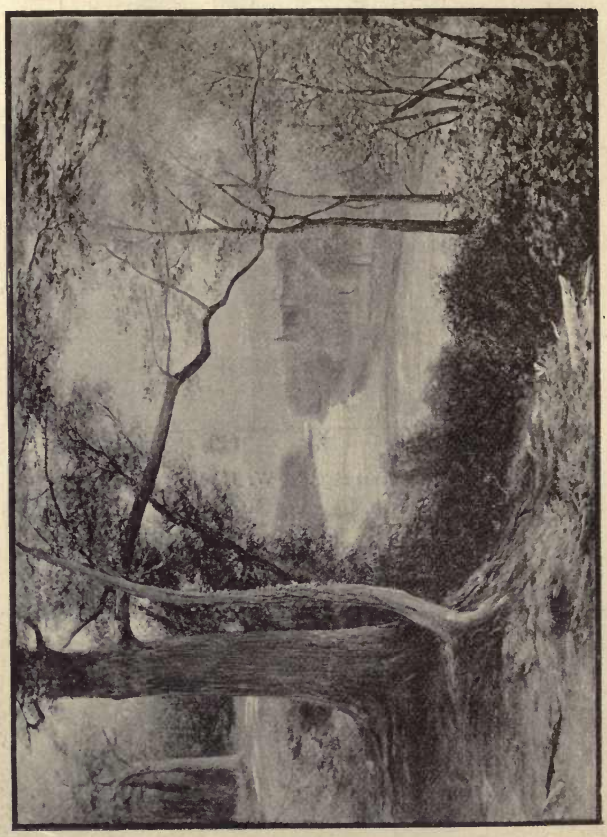
60 × 45.

No. 83. "*Old sea dogs.*" W. H. Y. TITCOMB.

GALLERY II.

40 × 60.

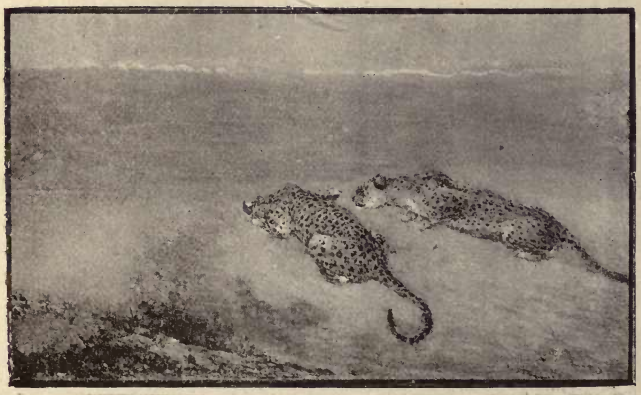
No. 104. "*The edge of the heath.*" A. GLENDENING, JUN.



No. **102.** "*Bolton Abbey and woods.*" J. MacWhirter, A. 38 × 53.

29 X 24.

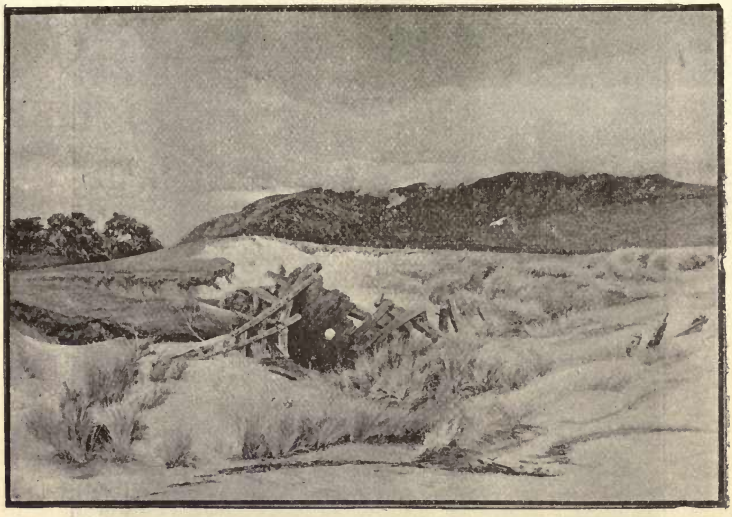
No. 111. "*Little Lord Fauntleroy.*" JAMES SANT, R.A



12 X 15.

No. 110. "*African panthers.*" JOHN M. SWAN.

(By permission of Messrs. Boussod, Valadon, and Co.)



36 × 60.

No. 114. "*A wreck from the Spanish Armada.*" FRANK WALTON.

"And made his ships a prey unto the sand,
That meant to prey upon another's land."—*Hakluyt.*

47 × 61.

No. 115. "*The crisis*" FRANK DICKSEE, A.

41 × 33.

No. 129. "*Love in winter.*" G. H. BOUGHTON, A.

"The blackbird whistled to the thrush,
'Which way did bright-eyed Bella go?
Look, speckle-breast, across the snow,—
Are these her dainty tracks I see,
That wind beside the shrubbery?'"—*Austin Dobson.*

70 × 45.

No. 141. "*Mrs. George Coats.*" J. J. SHANNON.

36 × 60.

No. 142. "*Reedy mere and sunlit hills.*" ALFRED EAST.

39 × 42.

No. 145. "*Do you like butter?*" C. G. HARDS.

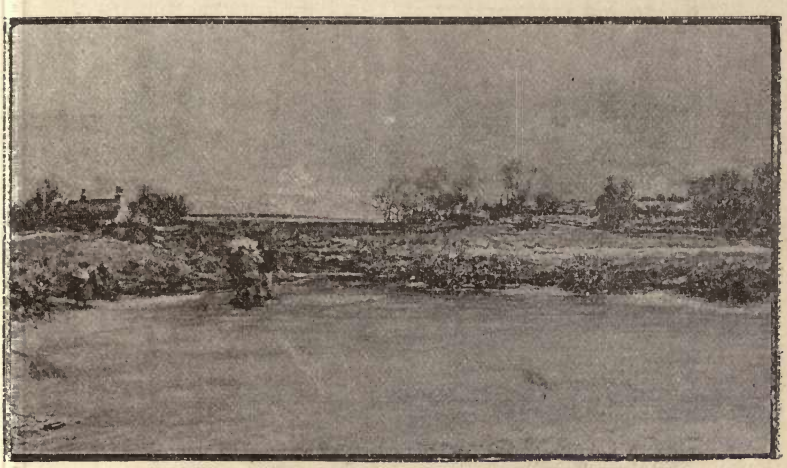
77 × 39.

No. 151. "*Mrs. John Crooke.*" T. C. GOTCH.

91 × 50.

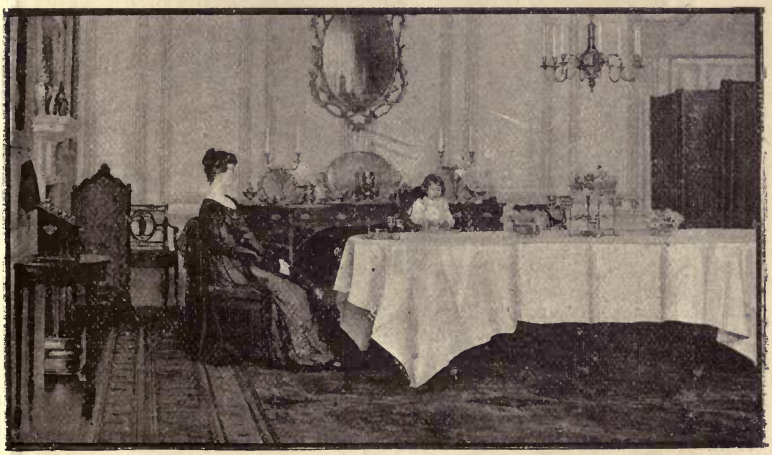
No. 147. "*Perseus and Andromeda.*" SIR F. LEIGHTON, BART., P.R.A.

(*By permission of the Berlin Photographic Company, 43, New Bond Street, by whom a photogravure is to be published.*)



29 × 51.

No. **152.** "*Winter nightfall in the marshes.*" G. H. BOUGHTON, A.



27 × 47.

No. **162.** "*The widow.*" F. D. MILLET.

30 X 45.

No. 179. "*Noblesse oblige;*" *two more couples wanted.*"
JOHN HAYNES-WILLIAMS.

45 X 56.

No. 182. "*After the hunt.*" PHILIP E. STRETTON.

No. 187. "*An altar of unsculptured stone: 'A thing of ages gone.'*" ARNOLD HELCKE. 50 × 84.

GALLERY III.

87 × 52.

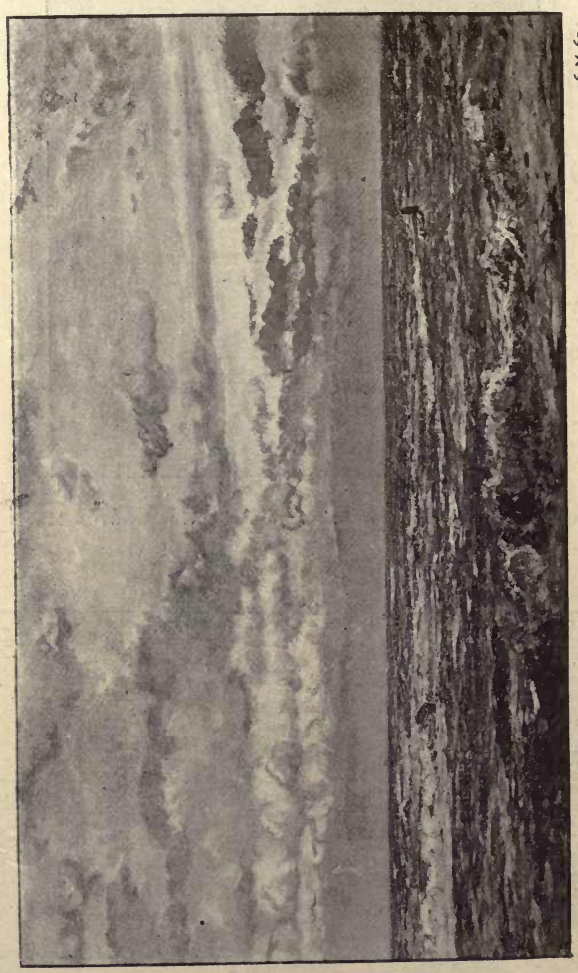
No. 188. "*Mrs. Charles Kettlewell.*" FREDK. GOODALL, R.A.

50 × 44.

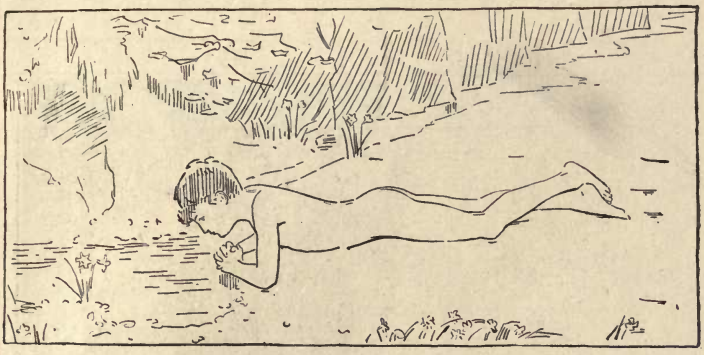
No. 189. "*Miss Florence Sabine Pasley.*" HARRINGTON MANN.

46 × 76.

No. 197. "*Sunrise in the Severn valley.*" MATTHEW R. CORBET.



No. 192. "*The setting sun now gilds the eastern sky.*" HENRY MOORE, A. 36 × 61.

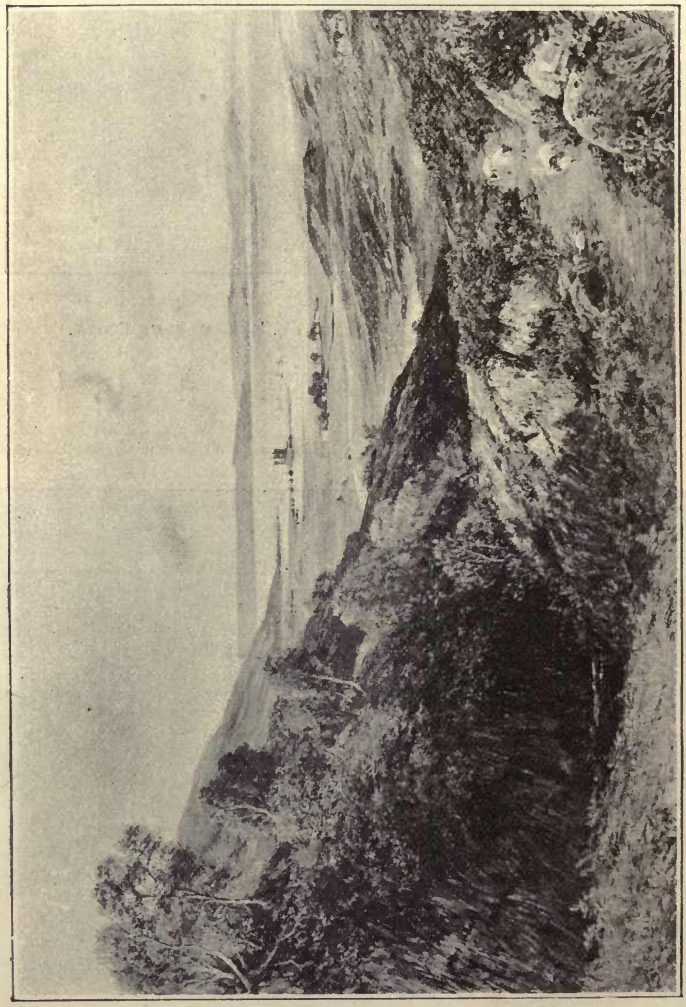


39 × 78.

No. 201. "*Far away in some region old.*" LAURENCE SCOTT.

6 ft. × 8 ft. 6.

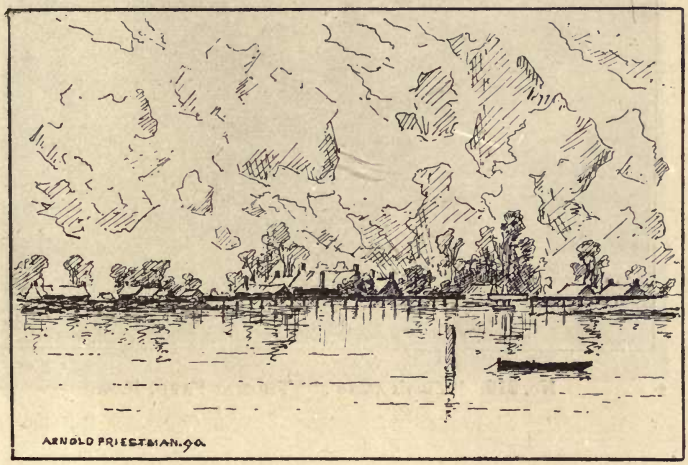
No. 200. "*A winter's night.*" NIELS M. LUND.



No. 204. "*A Highland bay.*" JOHN MACWHIRTER, A. 40 × 59.

40 × 60.

No. 210. "*The bridge.*" DAVID MURRAY, A.

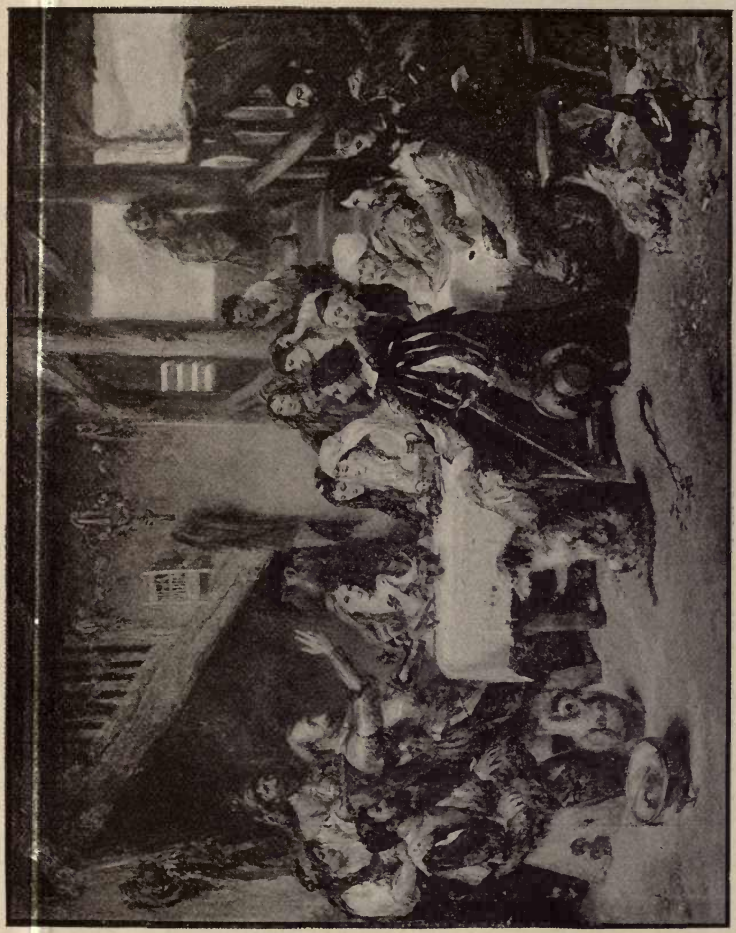


30 × 43.

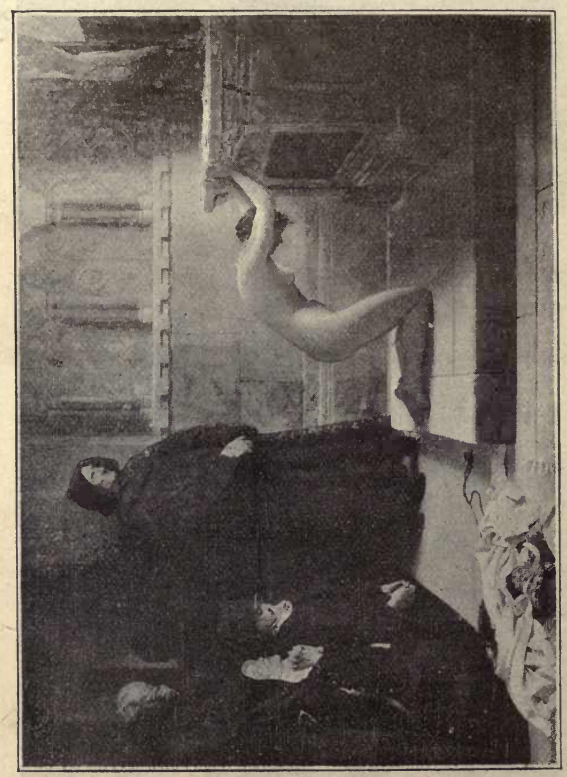
No. 213. "*Lake Lothing, Lowestoft.*" ARNOLD PRIESTMAN.

31 × 25.

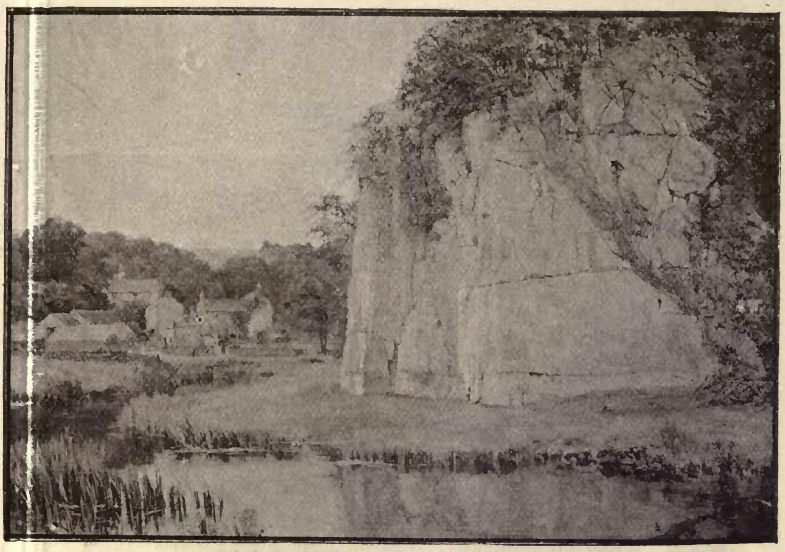
No. 219. "*Lucy's flittin'*." THOMAS FAED, R.A.



No. 225. "*Don Quixote discourses upon arms and letters to the company at the inn*"—*book vi. chap.* 10.
SIR JOHN GILBERT, R.A.
43 × 60.



No. 226. "*St. Elizabeth of Hungary's great act of renunciation.*" P. H. CALDERON, R.A. 59 × 83.



62 × 90.

No. 227. "*In a Derbyshire dale.*" YEEND KING.

60 × 76.

No. 228. "*Portraits.*" JOHN CHARLTON.

79 × 59

No. 232. "*Return of Persephone.*" SIR F. LEIGHTON, BART., P.R.A.

(*By permission of the Fine Art Society, the owners of the copyright.*)

76 × 36.

No. 236. "*Hail Mary!*" MARIANNE STOKES.

57 × 76.

No. 240. "*Called to the lifeboat.*" ALBERT STARLING.

56 × 35.

No. 231. "*Grace.*" SIR J. E. MILLAIS, BART., R.A.

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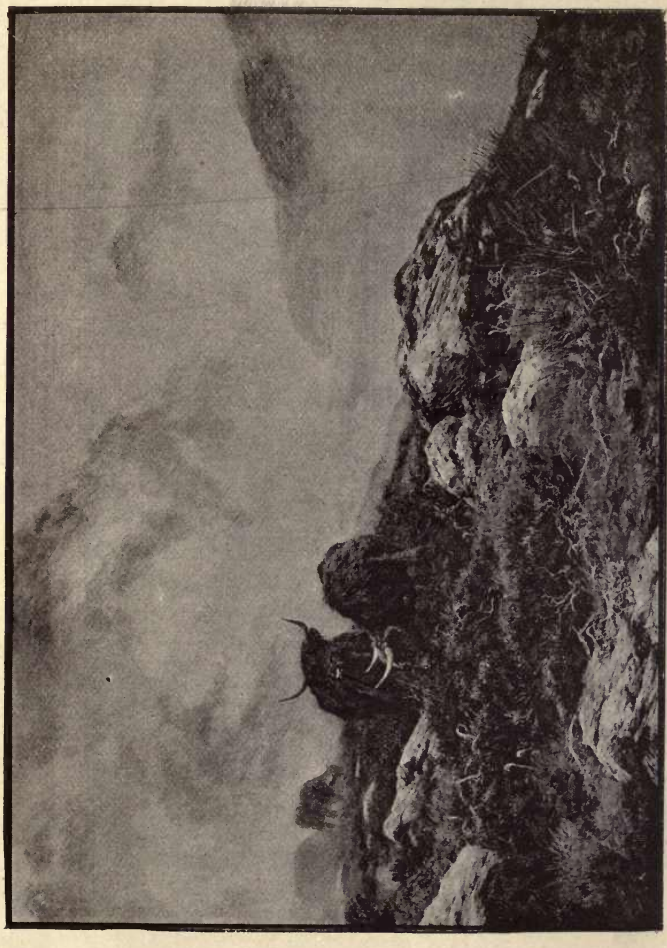


No. 238. "*Morning mist.*" PETER GRAHAM, R.A. 49 × 69.

No. 243 "*Making harness in Seville.*" J. B. Burgess, R.A. 33 × 43.

77 × 50.

No. 251. "*Dutch fish-carriers.*" ALFRED HITCHENS.

40 × 72.

No. 253. "*A ploughing match, Cornwall.*" WILLIAM B. FORTESCUE.

33 × 25.

No. 257. "*The sweetest beggar that e'er asked for alms.*"—Longfellow.
W. P. FRITH, R.A.

24 × 36.

No. 260. "*Playmates.*" EDWARD DOCKER.

44 × 34.

No. 259. "A select committee." H. STACY MARKS, R.A.

31 × 52.

No. 267. "*Autumn morning.*" Diploma work. VICAT COLE, R A.

29 × 24.

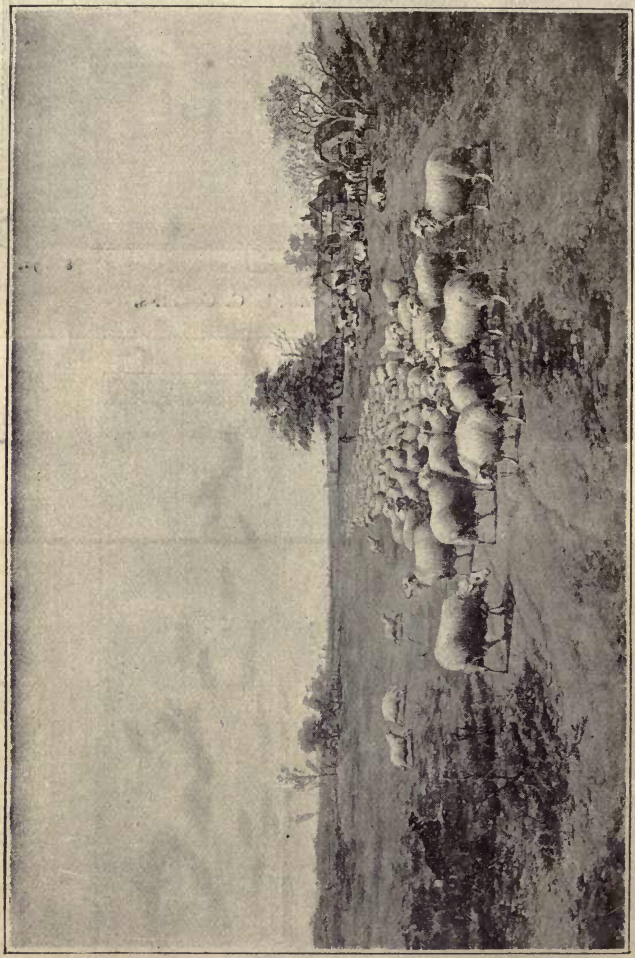
No. 269. "*Mrs H Terry.* JAMES SANT, R.A.

38 × 72.

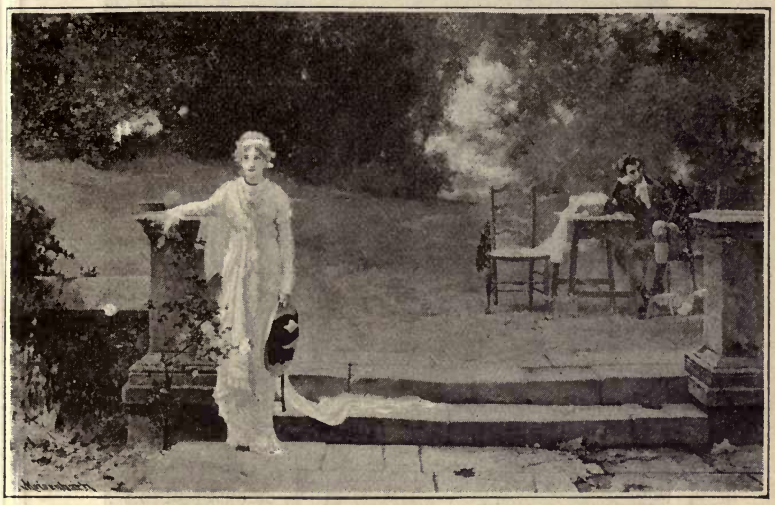
No. 272. "*A corner of the fair.*" C. COLLINS.

77 × 53.

No. 274. "*The mother.*" EDWARD E. SIMMONS.



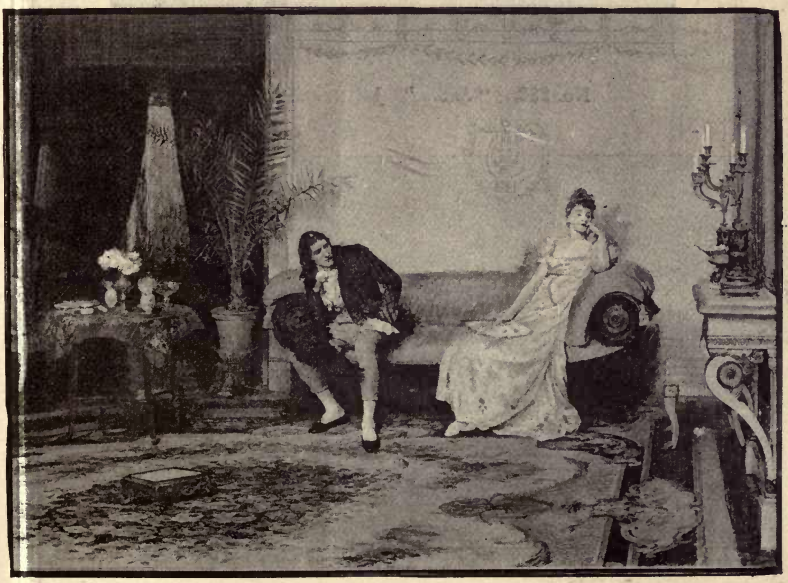
No. 275. "*The fleecy charge.*" T. SIDNEY COOPER, R.A. 47 × 71



38 × 62.

No. 276. "*A passing cloud.*" MARCUS STONE, R.A.

(*By permission of Mr. Arthur Lucas, 31, New Bond Street, by whom an engraving will be published.*)



32 × 44.

No. 282. "*An enigma.*" W. Q. ORCHARDSON, R.A.

45 × 33.

No. 283. "*Silvia.*" JOHN PETTIE, R.A.

36 × 72.

No. 288. "*A gleamy day, Picardy.*" H. W. B. DAVIS, R.A.

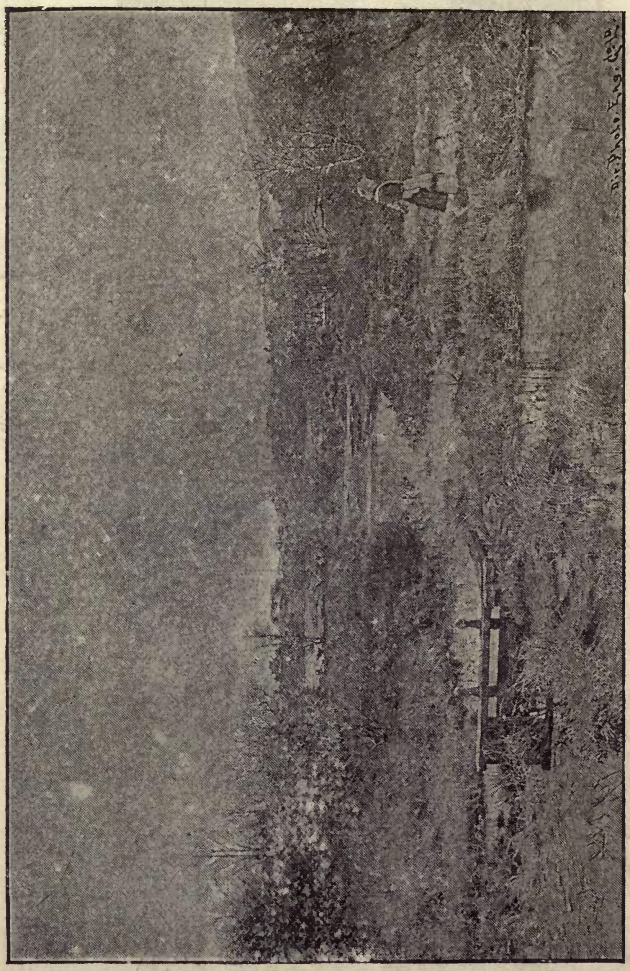
5 ft. × 10 ft.

No. 292. "*Summer.* W. REYNOLDS STEPHENS.

This design has been executed for the Royal Academy as a mural decoration in the Refreshment Room of the Exhibition Galleries.

34 × 51.

No. 297. "*Portrait.*" JOHN LONGSTAFF.

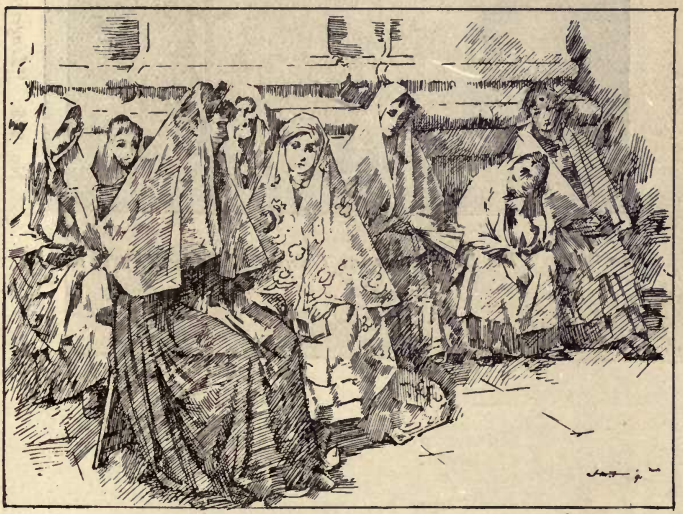


No. **293.** "*Lingering autumn.*" SIR J. E. MILLAIS, BART., R.A. 48 × 72.

(An etching by M. Chauvel is to be published by Messrs. Arthur Tooth and Sons, Haymarket, W., the owners of the Copyright.)

72 × 48.

No. 296. "*Jeanie and Koten, daughters of T. Jefferies, Esq.*" W. LLEWELLYN.



37 × 51.

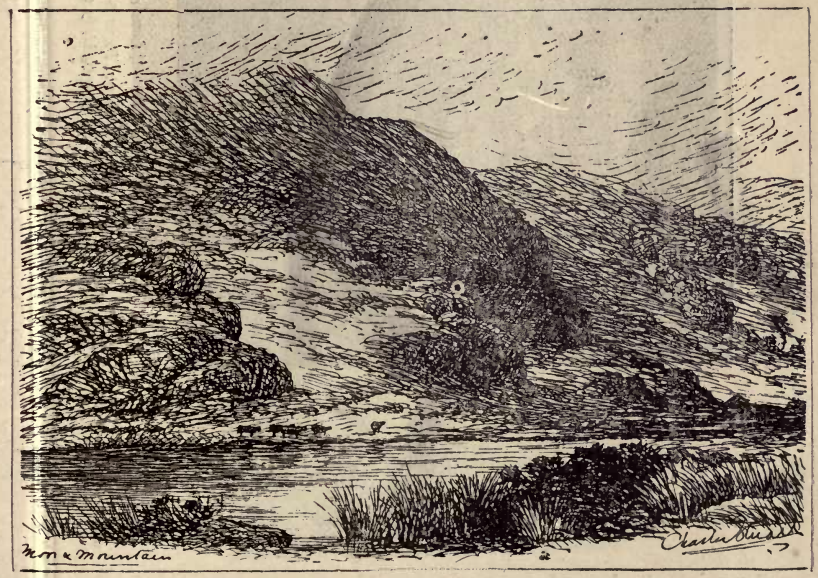
No. 303. "*Una Cresima: the confirmation of a child, Venice.*" S. MELTON FISHER.

27 × 22.

No. 304. "*The Lady Katherine Thynne.*" G. F. WATTS, R.A.

52 × 42.

No. 311. "*Mrs. Frank Barratt.*" VAL C. PRINSEP, A.



48 × 72.

No. 346. "*Moor and mountain.*" CHARLES STUART.

No. 325. "*Love at first sight.*" MARCUS STONE, R.A. 36 × 60

(By permission of Messrs. Frost & Reed—Fine Art Publishers, Bristol—the owners of the copyright, by whom an engraving is to be published.)

42 X 60.

No. 332. "*The morning of Waterloo: Napoleon's headquarters.*" ERNEST CROFTS, A.
(*By permission of Messrs. Arthur Tooth & Sons, Haymarket, W., the owners of the copyright.*)

50 X 30.

No. 343. "*An angler.*" J. T. NETTLESHIP.

41 × 30.

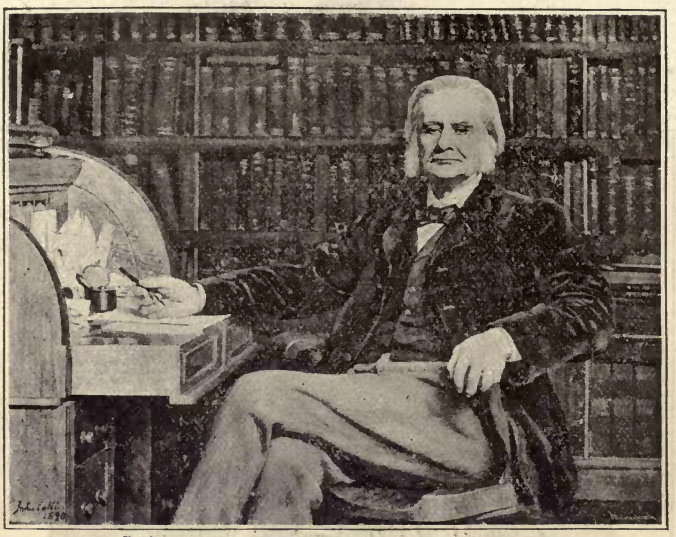
No. 324. "*Les enfants de chœur, Rouen Cathedral.*" WILLIAM F. YEAMES, R.A.

35 × 27.

No. 341. "*Mrs. Downing.*" C. P. DOWNING.

36 × 28.

No. 339. "*Mary.*" W. MOUAT LOUDAN.

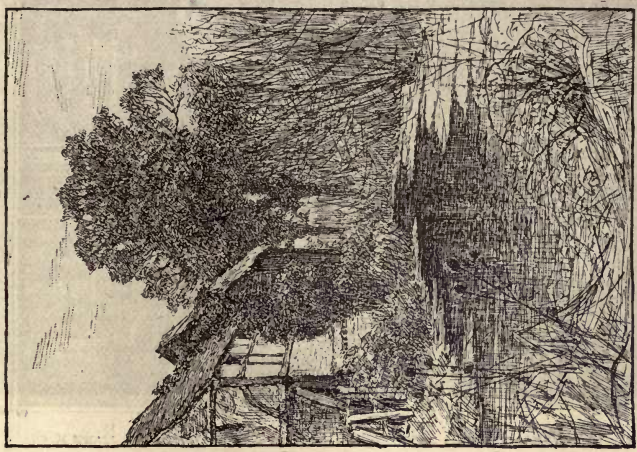


43 × 55.

No. 333. "*Professor Huxley.*" HON. JOHN COLLIER.

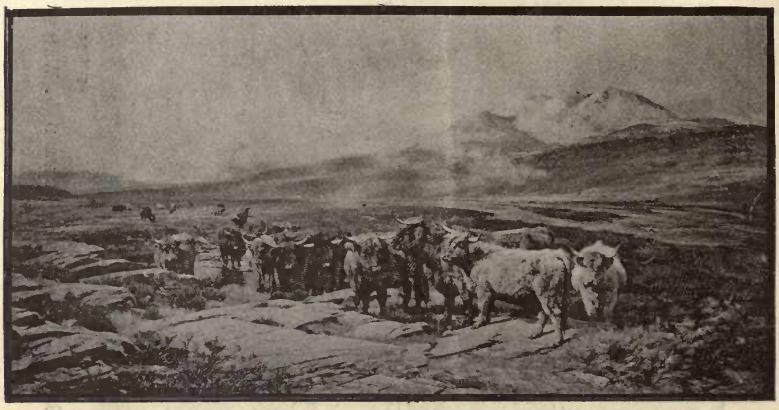
24 × 19.

No. 388. "*Writing a message to St. Helena.*" EYRE CROWE, A.



No. 392. "*A silent pool.*" EDWARD W. WAITE. 49 × 35.

No. 363. "*Granny's may-blossom.*" G. HILLYARD SWINSTEAD. 44 × 43.



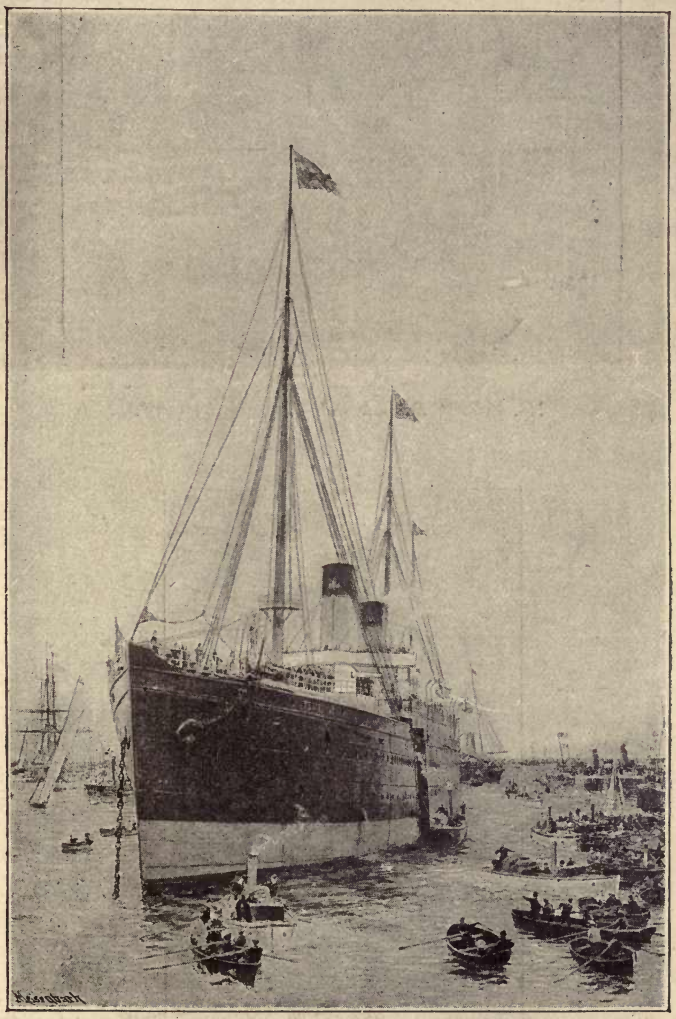
36 × 72.

No. 395. "*West Highlanders.*" H. W. B. DAVIS, R.A.

24 × 18.

No. 397. "*Miss Lydia Leslie at her lessons.*" G. D. LESLIE, R.A.

GALLERY V.



59 × 39.

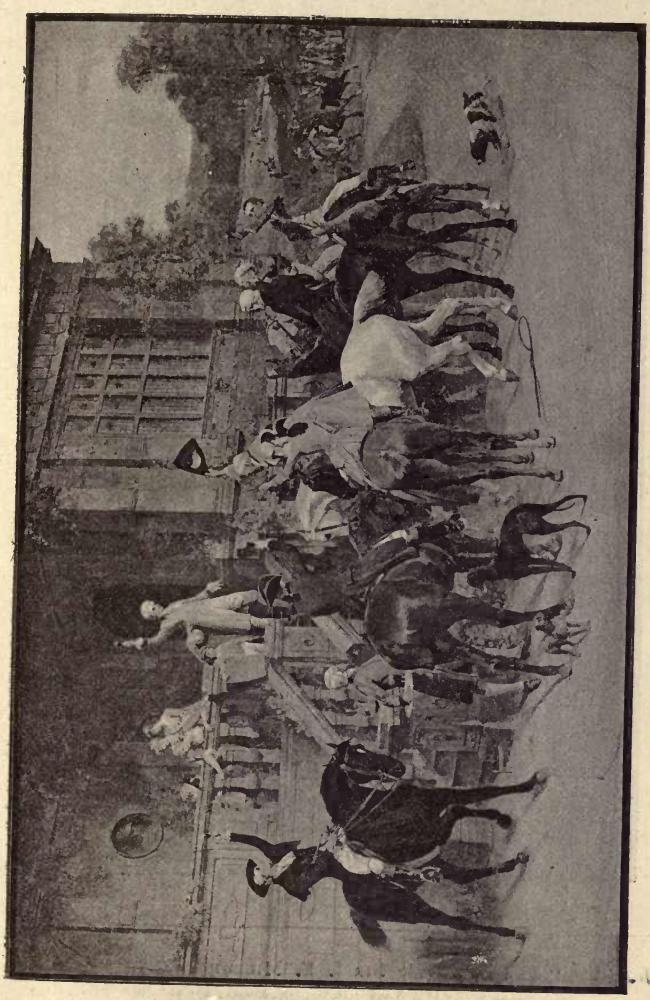
No. 407. "*Spithead*," 4th August, 1889: H.I.M. the Emperor of Germany and H.R.H. the Prince of Wales inspecting the *Teutonic*, mercantile armed cruiser, White Star Line. W. L. Wyllie, A.

20 × 24.

No. 410. "*Snowstorm.*" EDWARD STOTT.

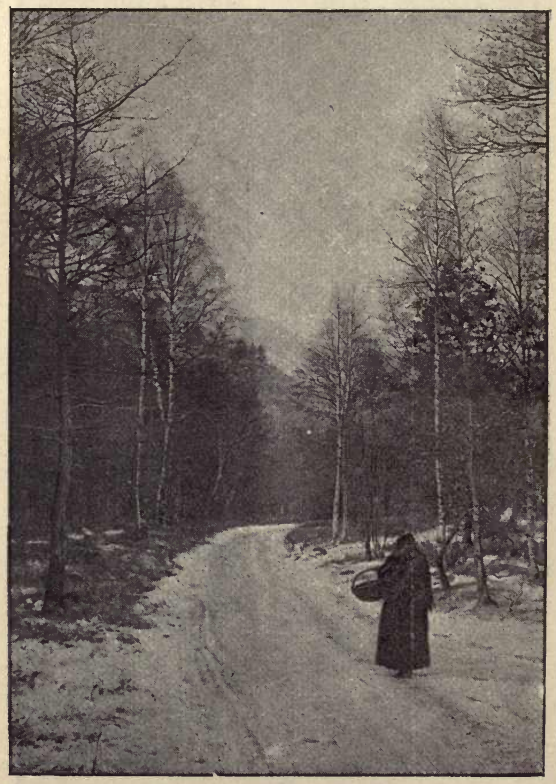
47 × 24.

No. 413.] "*A flower merchant.*" KATE PERUGINI.



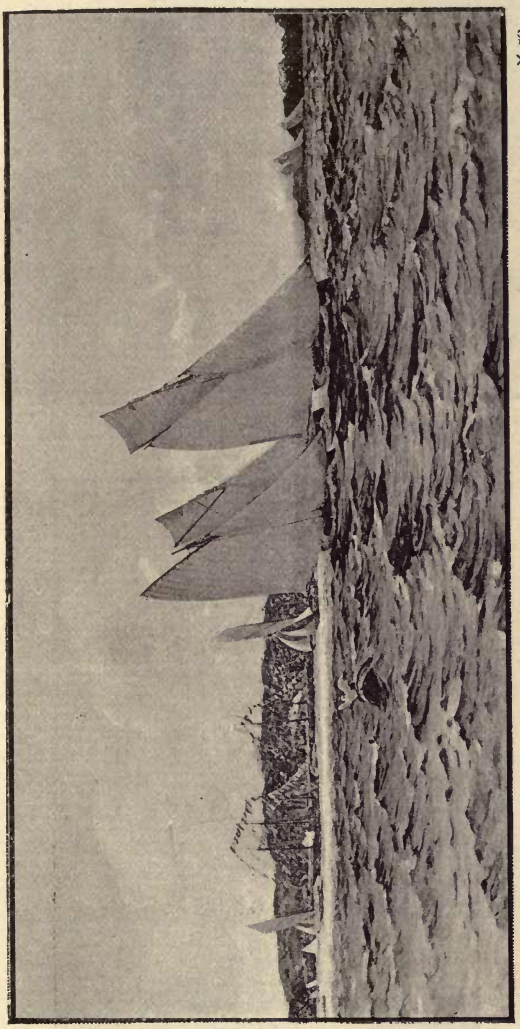
No. 422. "*One-and-twenty.*" SAMUEL E. WALLER. 64 × 102.

(*By permission of Messrs. Dowdeswell, 160, New Bond Street, the owners of the copyright, for whom an engraving is in progress.*)



56 × 39.

No. 432. "*Glen Birnam.*" SIR J. E. MILLAIS, BART., R.A.



No. 438. "*Oban regatta*, 1890." COLIN HUNTER, A.

29 × 59.

38 × 43.

No. 442. "*A willing hand.*" FRED MORGAN.

41 × 28

No. 444. '*A game of 'old maid.'*" ELIZABETH FORBES.

16 × 26.

No. 448. "*Innocents abroad.*" FANNIE MOODY.

30 × 37.

No. 455. "*Consulting the witch.*" FRED ROE.

90 × 54.

No. 453 "*Mrs. X——.*" HUGH DE T. GLAZEBROOK.

49 × 62.

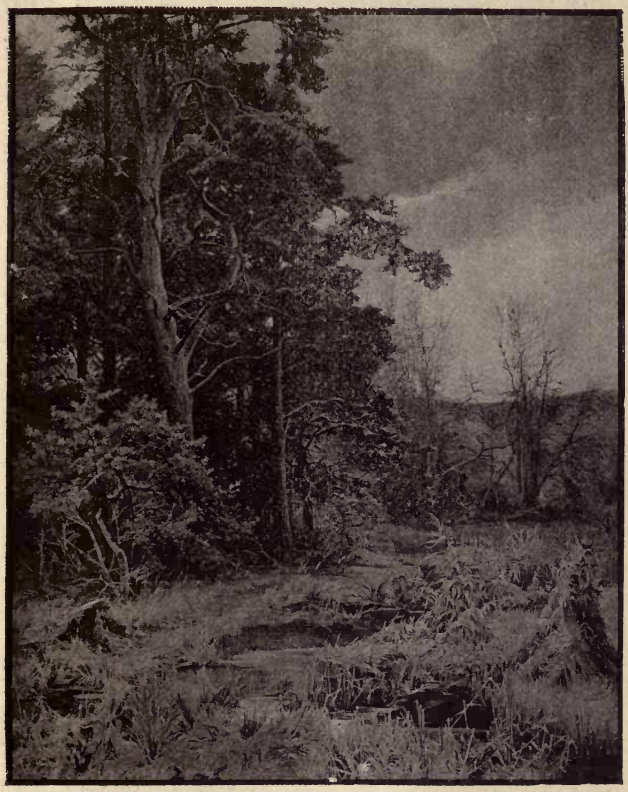
No. **464.** "*Miss Katie Mockford.*" F. MARKHAM SKIPWORTH.

40 × 70.

No. **465.** "*Banks of the Ouse.*" THE LATE KEELEY HALSWELLE.

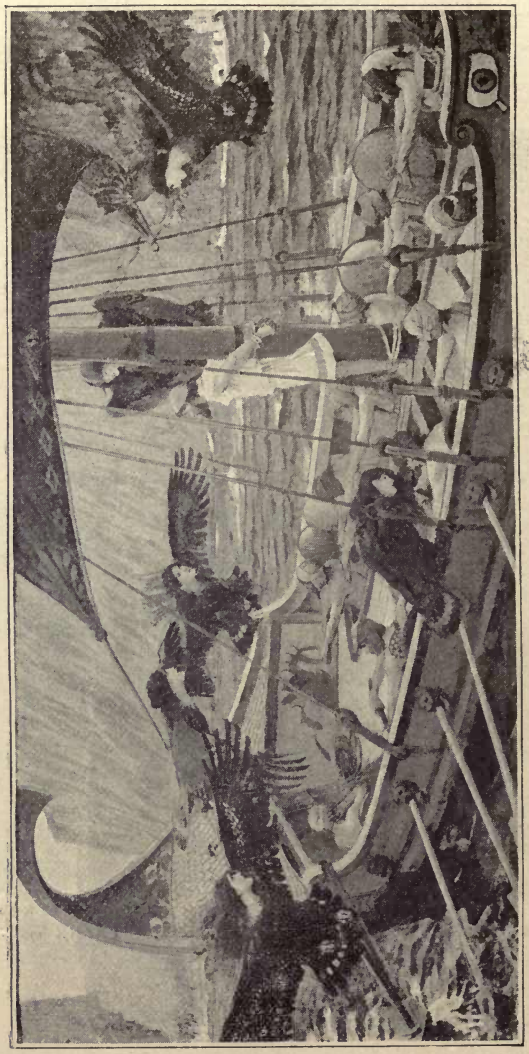
40 X 28.

No. 467. "*Angela Vanbrough.*" EDWIN LONG, R.A.



60 X 50.

No. 468. "*Summer has gone on swallows' wings.*" FRANK WALTON.



No. 475. "*Ulysses and the sirens.*" J. W. WATERHOUSE, A.

38 × 58.

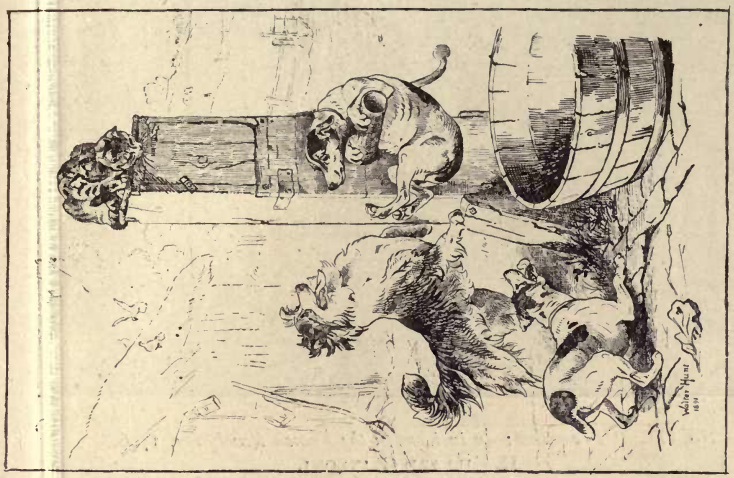
No. 478. "*A posy from the Rialto.*"
ELLEN MONTALBA.
38 × 22.

No. 480. "*Haden Watkins.*"
T. BLAKE WIRGMAN.
44 × 34.

No. 488. "*Locked out.*" ALICE G. BROWN. 36 × 24

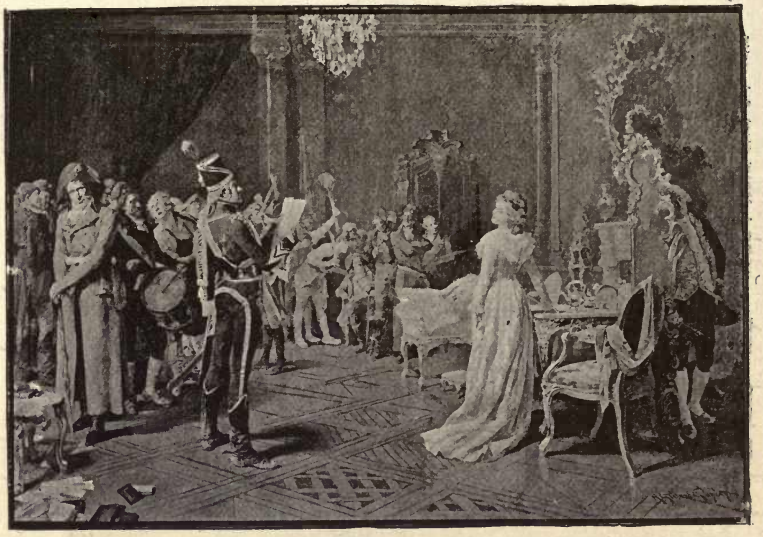
No. 486. "*Mrs. James Macandrew.*" LOUISA STARR CANZIANI. 43 × 54

GALLERY VI.



No. 517. "*Frustrated.*" WALTER HUNT. 68 × 44.

No. 508. "*Playmates.*" JOSEPH CLARK. 34 × 26.

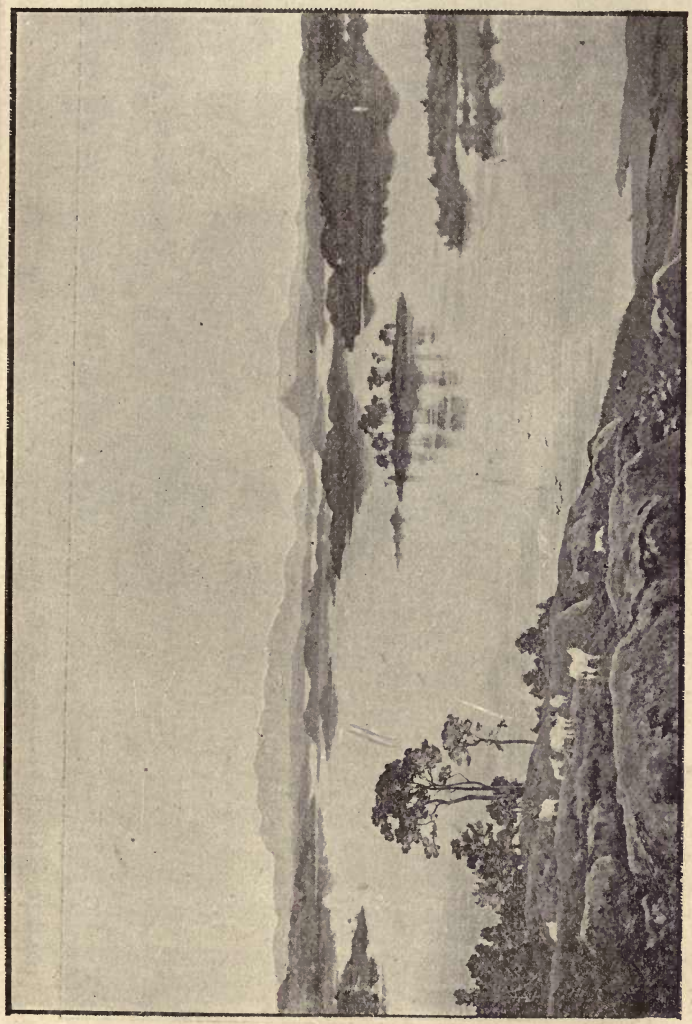


51 × 64.

No. 511. "*Proscribed: an incident in the French Revolution*, 1796."
H. GILLARD GLINDONI.

80 × 96.

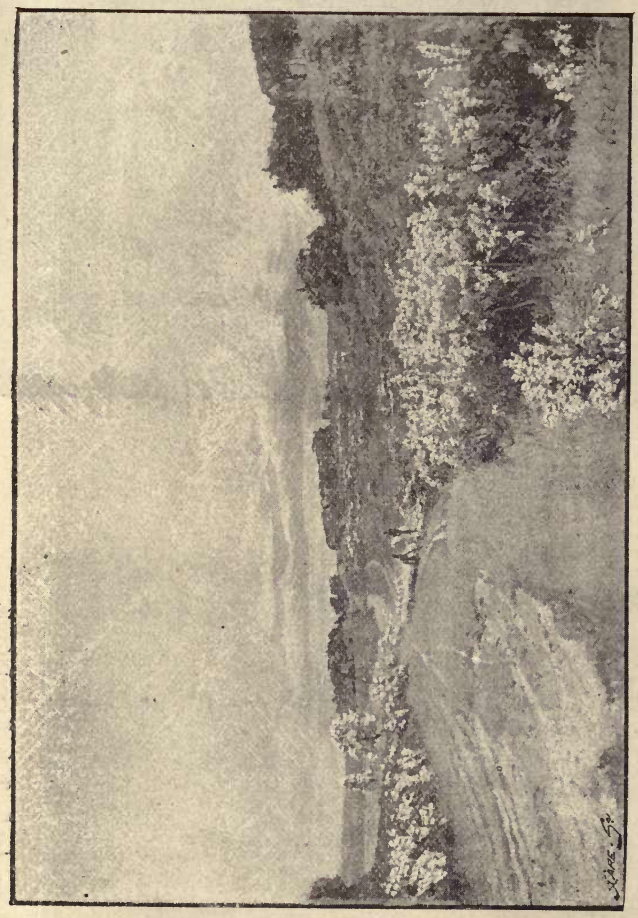
No. 516. "*Attack of the Macdonalds at Killiecrankie*, 1689." HARRINGTON MANN.



No. 515. "*The isles of Loch Lomond.*" FREDK. GOODALL, R.A. 64 × 95.

83 X 45.

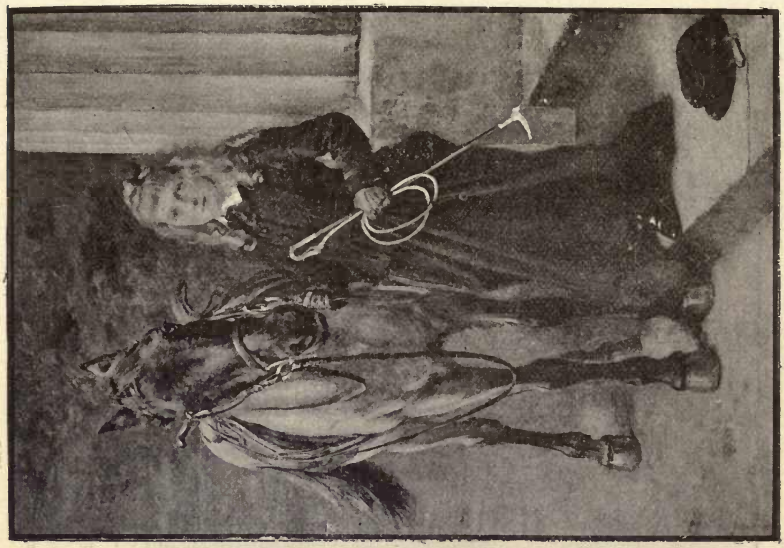
No. 518. "*Sir Cecil Clementi Smith, K.C.M.G., Governor of the Straits Settlements.*" J. C. HORSLEY, R.A.



48 × 72.

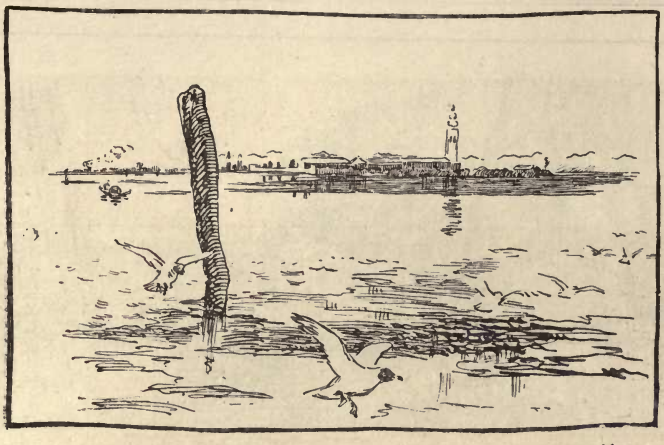
No. 519. "*Gorse.*" DAVID MURRAY, A.

"The path with laughing furze o'errun,
When bursting seed-bells crackle in the sun."



No. 535. "*Helen Bryant and her pony 'Buttercup.'*" 66 × 46.
MARY L. WALLER.

No. 527 "*The toy-shop.*" T. B. KENNINGTON. 55 × 45.



No. 536. "*Venice, from the Lido.*" BRYAN HOOK. 30 × 40.

60 × 42.

No. 558. "*Lay thy sweet hand in mine and trust in me.*"—Tennyson.
E. BLAIR LEIGHTON.

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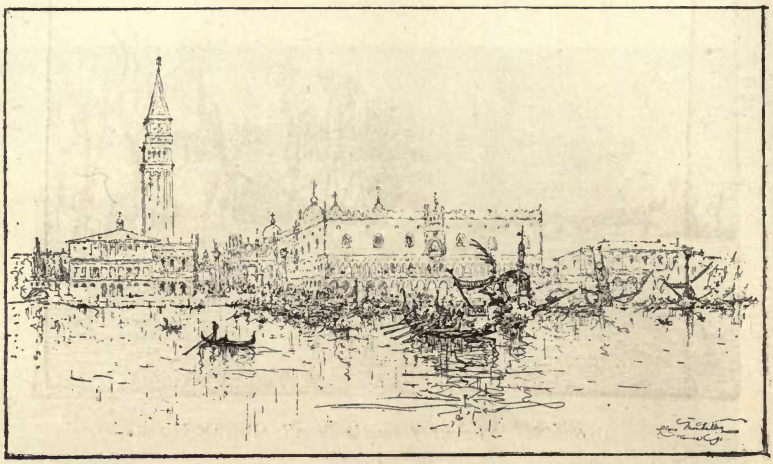


30 X 52.

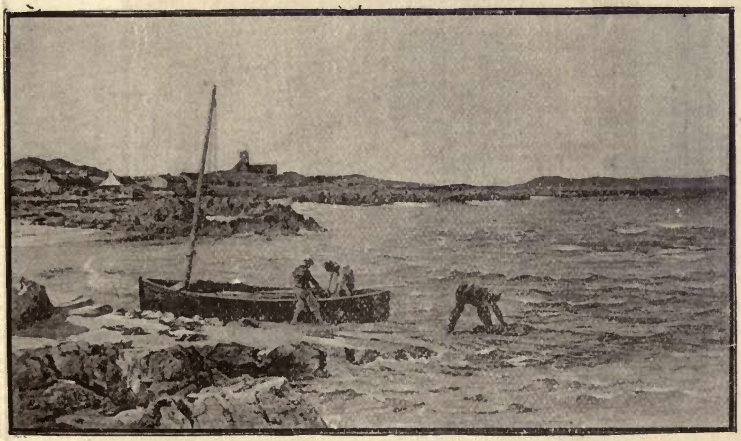
No. 543. "*A royal escort, Venice*, 1889." CLARA MONTALBA.

56 X 43.

No. 560. "*Through the woods.*" ERNEST PARTON.

No. 589. "*February.*" J. L. PICKERING. 38 × 60.

No. 611. "*Playmates.*" GEORGE PIRIE. 20 × 36.



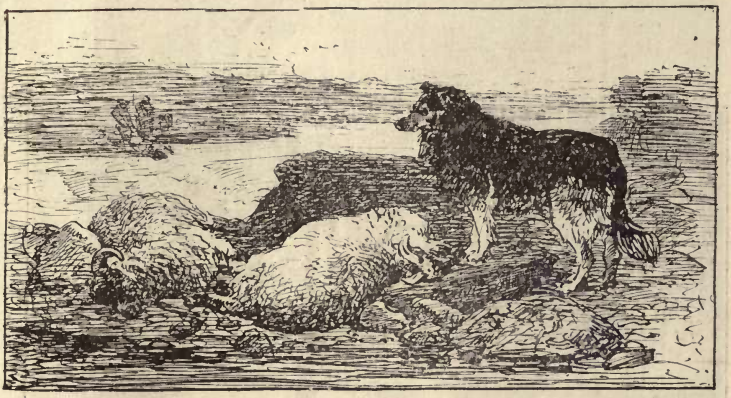
No. 630. "*Iona.*" COLIN HUNTER, A. 27 × 47.

30 × 21.

No. 612. "*Early arrivals.*" W. H. PARTIETT.

30 × 41.

No. 617. *Piz Bernina.*" EDWARD T. COMPTON



25 × 40.

No. 655. "*Morning after the storm.*" J. S. NOBLE.

48 × 172.

No. 645. "*Through the morning mist.*" ADRIAN STOKES.

No. 649. "*The Emperor Theophilus chooses his wife*: A.D. 829." VAL C. PRINSEP, A. [65 × 85.

63 × 78.

No. 667. "*Saul and David: vide Browning's 'Saul.'*" ERNEST NORMAND.

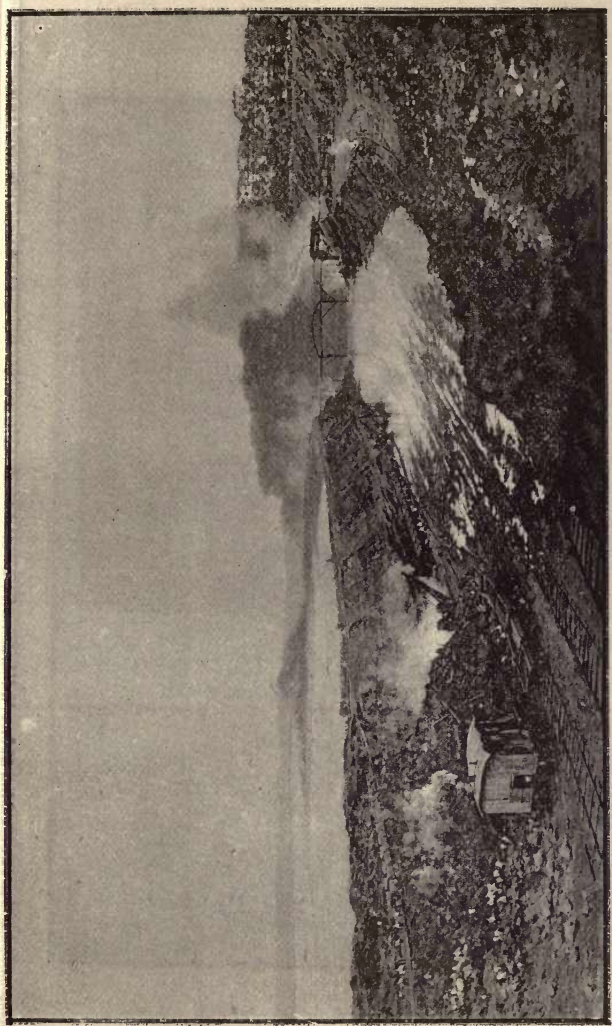
30 × 25.

No. 666. "*Sheila.*" HENRY J HUDSON.

No. 664. "*La Cigale.*" H. KAE. 59 × 41.

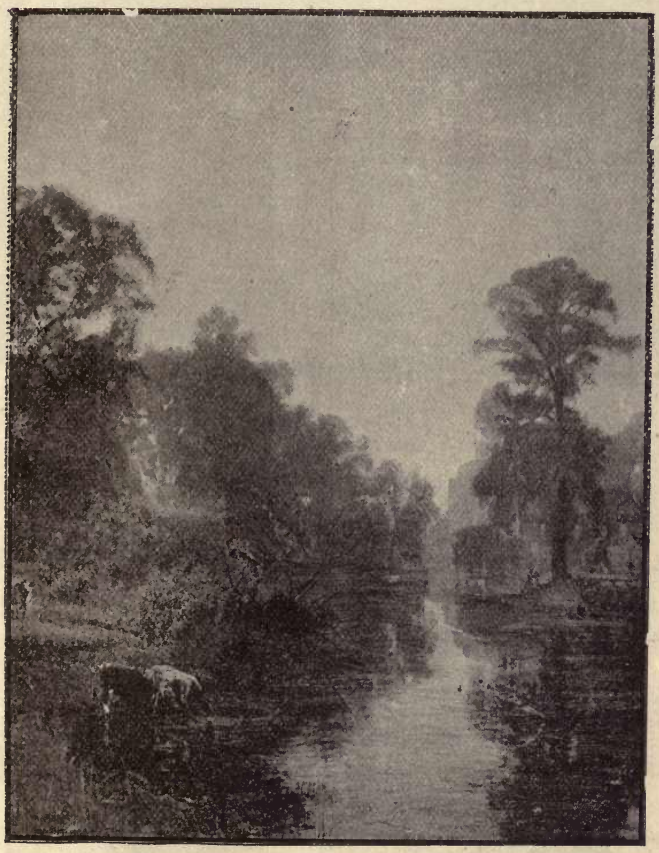
GALLERY VIII.

No. 685. "*The ordination of elders in a Scottish church.*" J. H. LORIMER. 43 × 54.



No. 690. *"Manchester ship canal: works in progress at Eastham, September 1890."* B W. LEADER, A. 50 × 84.
(By permission of Messrs. Thos. Agnew & Sons, Old Bond Street, the owners of the copyright.)

No. 696. *"Waiting for the accused."* HON. JOHN COLLIER. 44 × 56.



05 × 44.

No. 697 "*Eventide: Nidderdale.*" J. BUXTON KNIGHT.

30 × 40

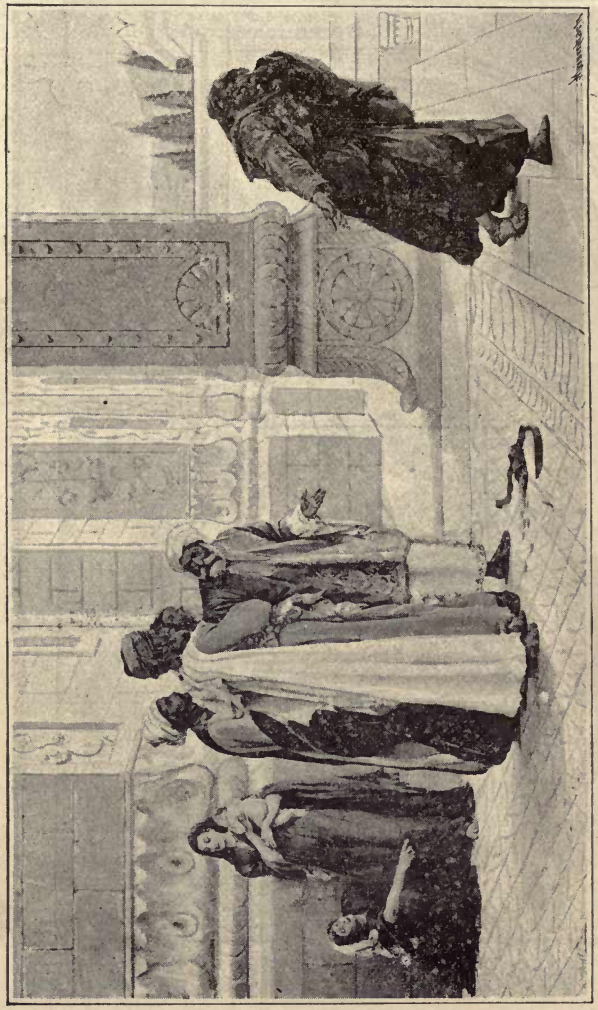
No. 695. "*Una and the lion.*" ARTHUR T. NOWELL.

"Still when she slept he kept both watch and ward."—'*Faerie Queene.*'

24 × 36

No. 702. "*To Gretna Green.*" J. WALTER WEST.

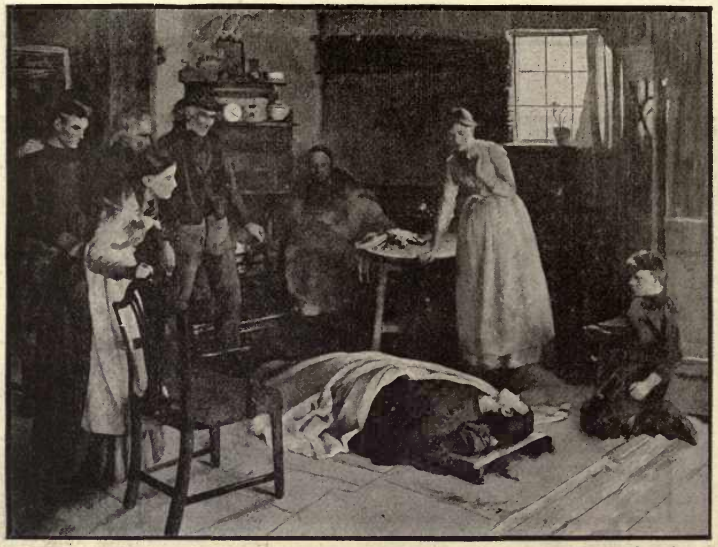
No. 703. *"The falls o Tummel, Perthshire."* CHARLES E. JOHNSON. 40 × 60.



56 × 96.

No. 705. "*Judas*": "Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself."—*Matt.* xxvii. 3. FRANK W. W. TOPHAM.

No. 714. "*The mountain of the winds.*" FRANK DICKSEE, A. 77 × 100.



48 × 63

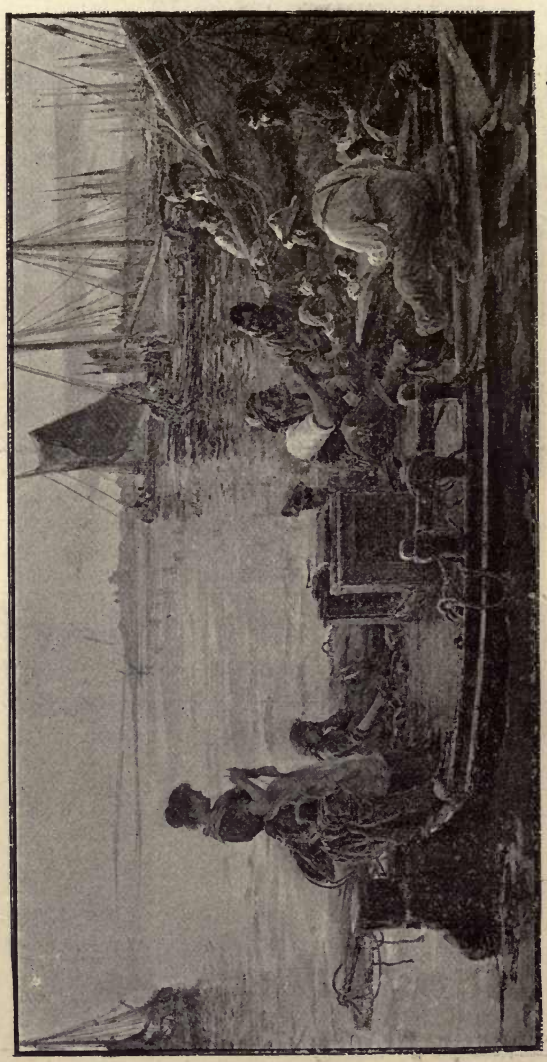
No. 725. "*In the midst of life we are in death.*" CAROLINE GOTCH.

28 × 36.

No. 731. "*The troubadour.*" G. SHERIDAN KNOWLES.

No. 740. "*Sharing fish.*" T. C. GOTCH. 48 × 63.

No. 743. "*In a fix.*" ALFRED W. STRUTT. 37 × 57.



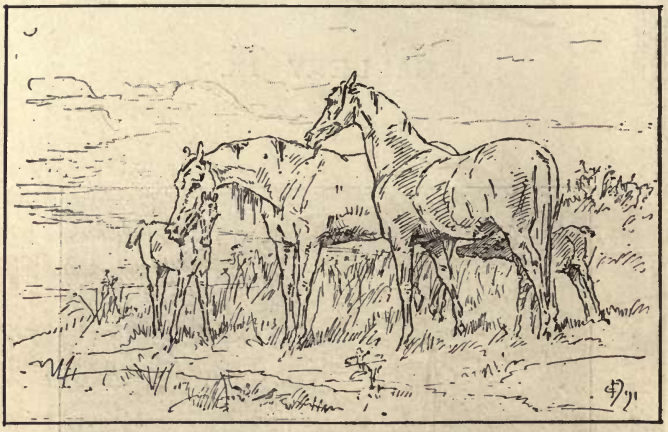
No. 759. "*High, low, Jack, and the game.*" HAMILTON MACALLUM. 36 × 72.

GALLERY IX.

24 × 18.

No. 821. "*The violinist.*" J. PETTIE, R.A.

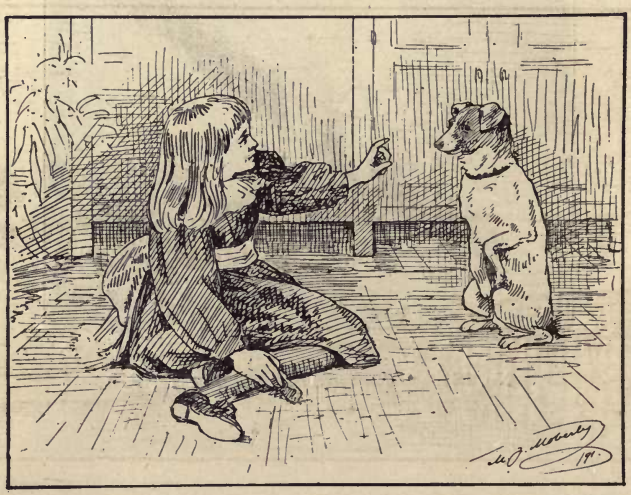
GALLERY X.



30 × 40.

No. 971. "*British Matrons.*" EDWIN DOUGLAS.

(*An engraving of this picture to be published by the Autotype Co., owners of the copyright.*)



24 × 32.

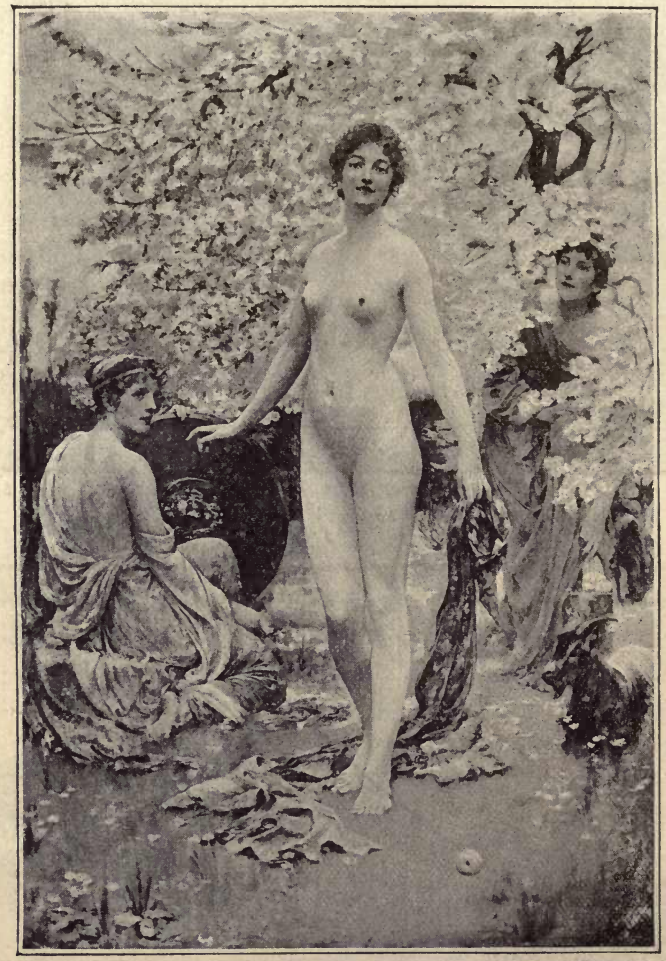
No. 975. "*A lesson of patience.*" MARIQUITA J. MOBERLY.

44 × 64.

No. 978. "*A winter harvest.*" F. STUART RICHARDSON.

42 × 60.

No. 995. "*Sunday evening.*" J. AUMONIER.



95 × 65.

No. 988. "*The judgment of Paris.*" SOLOMON J. SOLOMON.

No. 1006. "*Taming a Shrew.*" WILLIAM STRUTT. 35 × 60.

No. 1015. "*A Parliamentary convoy surprised by Royalists.*" ERNEST CROFTS, A. 40 × 60.

No. 1016. "*In drowsy summer time.*" K. MACKENZIE. 45 × 84.

No. 1028. "*Fine growing weather.*" M. R. JONES. 19 × 39.

No. 1036. "*All among the barley.*" A. LEMON 26 × 53.

No. 1029. "*The Highland summer.*" JOHN BRETT, A. 23 × 47.

60 × 48.

No. 1020. "*Gleaning.*" A. FOORD HUGHES.

22 × 30.

No. 1046. "*Neighbours and friends.*" A. W. BAYES.

No. 1049. "*The departure of the fishing fleet, Boulogne.*" A. CHEVALLIER TAYLER. 54 × 75.

76 X 54.

No 1062. "*The pibroch.*" LOCKHART BOGLE.

No. 1067. "*The rising generation.*" J. C. DOLLMAN. 27 X 42.

60 × 72.

No. 1076. "*Cinderella*: *Grimm's fairy-tale.*" FRED HALL.

54 × 72.

No. 1091. {"*It is not linen you're wearing out,*
But human creatures' lives."} CLAUDE CALTHROP.

25 × 54.

No. 1106. "*What's that?*" WILLIAM FOSTER.

56 × 32.

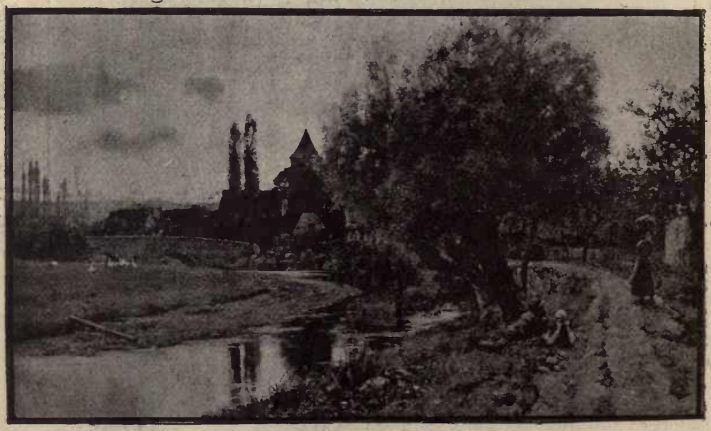
No. 1108. "*Napoleon's farewell to Josephine:*" 'My destiny and France demand it.'
LASLETT J. POTT.

No. 1118. "*Soldiers and sailors—the Salvation Army*, 1891." STANHOPE A. FORBES.

12 × 81.

36 × 28.

No. 1109. "*In the reign of terror.*" JESSIE MACGREGOR.



28 × 47.

No. 1137. "*The evening hour.*" ERNEST A. WATERLOW, A.

43 × 33.

No. 1143. "*Mrs. and Miss Storey.*" G. A. STOREY, A.

72 × 99.

No. 1138. "*For of such is the kingdom of heaven.*" FRANK BRAMLEY.

37 × 44.

No. 1156. "*Victims.*" ARTHUR J. ELSLEY.

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35 × 53.

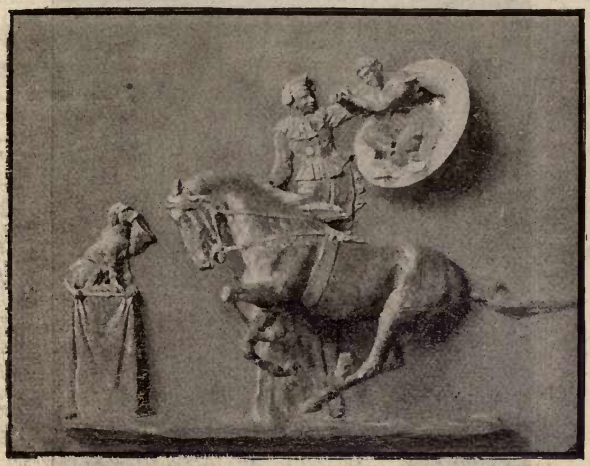
No. 1144. "*Llanaber, Cardigan Bay.*" PHIL R. MORRIS, A.

SCULPTURE.

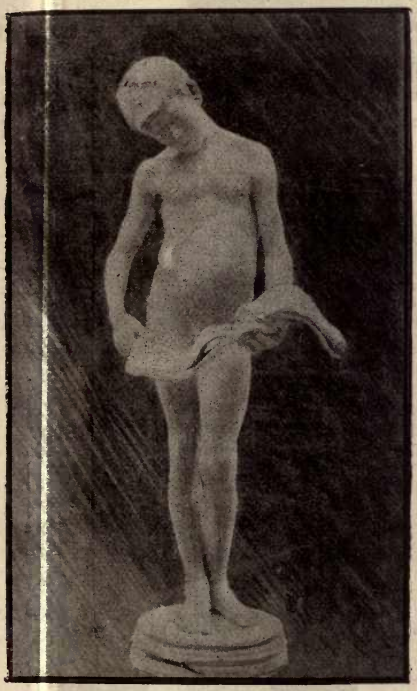
No. 2099. "*Athlete struggling with a python.*" SIR F. LEIGHTON, BART., P.R.A.

No. 2065. "*Science*"—decorative panel in high relief. Model of an external frieze to be carved on the Institute of Chartered Accountants in the City of London. HAMO THORNYCROFT, R.A.

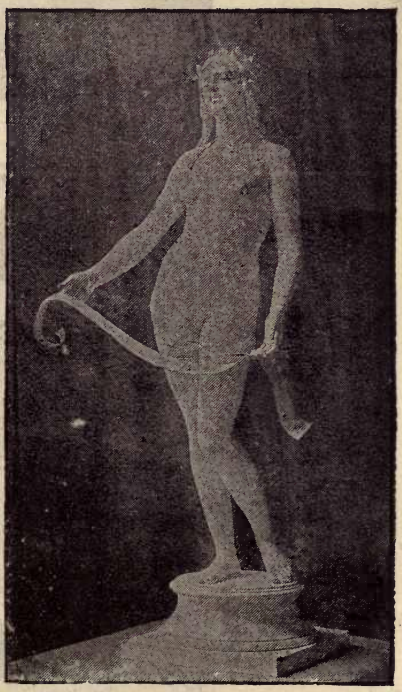
No. 1962. "*Triumph*"—design for a quadriga—group. ADRIAN JONES.



No. **1978.** "*Houp-là*"—relief. GILBERT W. BAYES.



No. **1942.** "*A little student*"—statuette. ALBERT TOFT.



No. **2100.** "*Song*"—statue. THOMAS BROCK, R.A. *Elect.*

No. 1972. "*Here in disgrace*"—statue. W. CALDER MARSHALL, R.A.

No. 1951. "*By the wayside*"—statue. ARTHUR G. ATKINSON.

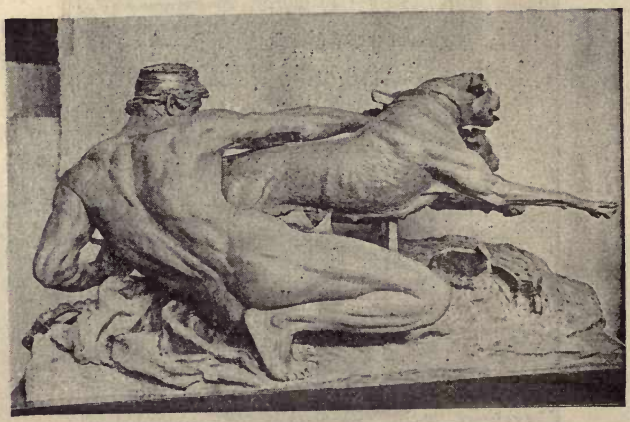
No. 2072. "*Miss Hester Armstead.*" HENRY H. ARMSTEAD, R.A.

No. 2083. "*A study*"—bust, marble. E. ONSLOW FORD, A.

No. 2001. "*H. M. Stanley, Esq.*"—bust. C. B. BIRCH, A.

No. 2097. "*The genius of poetry.*"
THOMAS BROCK, A.

No. 2080. "*Love's token.*"
E. ROSCOE MULLINS.



No. 2096. "*Hounds in leash*"—group, bronze. HARRY BATES.

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